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Conductor of
CAPITOL GRAND ORCHESTRA
THEATRE, NEW YORK



687C

Brian Boru

Romantic Opera.

• WORDS • BY •
• STANISLAUS STANGE •

• MUSIC • BY •
JULIAN EDWARDS.

c Brian Boru. Piano-vocal score. English

Property of
YASHA BUNCHUK
Conductor of
THE CAPITOL GRAND ORCHESTRA
CAPITOL THEATRE, NEW YORK

Brian Boru.

Romantic Opera

in Three Acts.

WORDS BY

STANISLAUS STANGE.

MUSIC BY

JULIAN EDWARDS.

THE JOHN CHURCH COMPANY,

CINCINNATI, ✚ NEW YORK, ✚ CHICAGO.



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CAST.

Irish Characters.

| | |
|---|---------------------|
| BRIAN BORU, Ireland's Champion. | MAX EUGENE. |
| O'DONOVAN, His Foster Brother. | SAMUEL I. SLADE. |
| O'CONNOR, His Standard Bearer. | BRUCE PAGET. |
| ERINA, O'Connor's Sister. | GRACE GOLDEN. |
| O'REILLY, An Irish Chieftain. | FRED M. MARSTON. |
| JOHNNY DUGAN, O'Hara's Rival. | JOHN C. SLAVIN. |
| BABY MALONE, The Child of a Giant. | AMELIA SUMMERVILLE. |
| MONA, O'Conner's Betrothed. | HELEN BRACKETT. |
| FAIRY QUEEN, The Spirit of Ireland. | LOUISE MARGOT. |
| BANSHEE. | ANNIE CAMERON. |
| PAT O'HARA, Brian's Henchman. | RICHARD F. CARROLL. |

English Characters.

| | |
|---|-------------------|
| ELFRIDA, An English Princess. | AMANDA FABRIS. |
| LORD EDWARD, Commander of the English Forces. | GEORGE O'DONNELL. |
| FITZ-STEPHEN, A Knight. | TOM RICKETTS. |
| EGBERT, Edward's Envoy. | ANDREW J. LYNAM. |
| OSWALD, An English Monk. | FRED SUMMERFIELD. |
| HERALD, Standard Bearer. | JOHN HENDRICK. |
| ATHELSTONE, A Messenger. | OLE L. NORMAN. |

Fairies, Witches, Irish Warriors, English Knights, Monks,
Maids of Honor, Irish Colleens, etc.

ACT I.

SCENE.—Wicklow Hills. (*St. Kevin's Keep R. Malone's Cottage L.*)

TIME—Midnight.

ACT II.

SCENE.—Great Hall of Dublin Castle. (*English Headquarters.*)

TIME—Noon of the following day.

ACT III.

SCENE I.—Irish Camp outside of Dublin. TIME—Afternoon of same day.

SCENE II.—Old Dublin Street. (*St. Patrick's Church and View of Dublin Bay.*)

TIME—Same.

Produced under the management of F. C. WHITNEY.
Stage Director. JOHN E. NASH.
Director of Music. JULIAN EDWARDS.



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THE CAPITOL THEATRE LIBRARY
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Brian Boru.

Romantic Opera in Three Acts.

Written by
STANISLAUS STANGE.

PRELUDE.

Composed by
JULIAN EDWARDS.

Andante Moderato.

The musical score for the Prelude of Brian Boru is written for piano and bass. It begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is 4/4. The first system features a forte (ff) dynamic in the treble and a piano (p) dynamic in the bass. The second system continues with a forte (ff) dynamic in the treble. The third system includes a mezzo-piano (mp) dynamic in the treble and a forte (ff) dynamic in the bass. The fourth system features a piano (p) dynamic in the treble and a forte (ff) dynamic in the bass. The fifth system includes a piano (p) dynamic in the treble and a forte (ff) dynamic in the bass. The sixth system features a piano (p) dynamic in the treble and a forte (ff) dynamic in the bass. The seventh system includes a piano (p) dynamic in the treble and a forte (ff) dynamic in the bass. The eighth system features a piano (p) dynamic in the treble and a forte (ff) dynamic in the bass. The score concludes with a final chord in the treble and a sustained bass line.

Marziale.

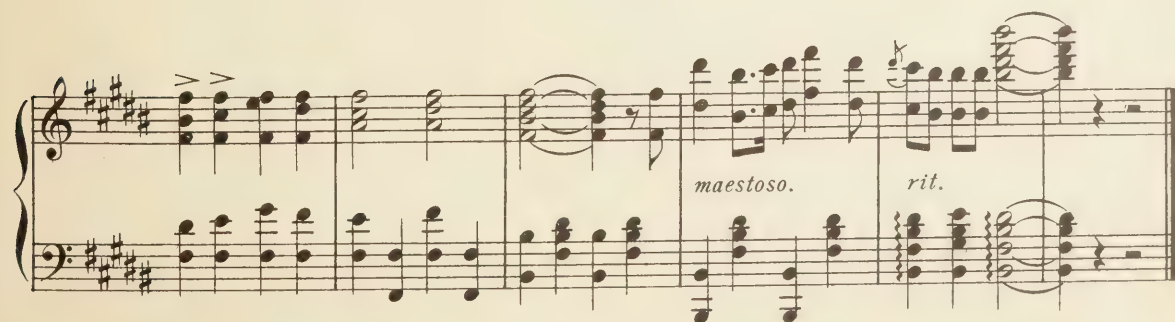
The first system of musical notation for 'Marziale'. It consists of a grand staff with a treble and bass clef. The key signature has four sharps (F#, C#, G#, D#). The music begins with a forte (*f*) dynamic. The first measure features a sixteenth-note triplet in the treble and a quarter-note triplet in the bass. The second measure has a fortissimo (*ff*) dynamic. The system concludes with a half note in the treble and a quarter note in the bass.

The second system of musical notation. It continues the piece with a treble and bass clef. The treble part features a series of eighth-note chords and a half note with an accent (>). The bass part consists of quarter notes and eighth notes, with a half note in the final measure.

The third system of musical notation. The treble part has a series of eighth-note chords, some marked with an 'x'. The bass part features a steady eighth-note accompaniment. The system ends with a half note in the treble and a quarter note in the bass.

The fourth system of musical notation. The treble part includes a half note with an accent (>) and a series of eighth-note chords. The bass part has a half note with an accent (>) and a series of eighth notes, with a piano (*p*) dynamic marking. The system concludes with a half note in the treble and a quarter note in the bass.

The fifth system of musical notation. The treble part features a series of eighth-note chords and a half note with an accent (>). The bass part has a half note with an accent (>) and a series of eighth notes, with a piano (*p*) dynamic marking. The system concludes with a half note in the treble and a quarter note in the bass.



Act I.

Nº 1. Introduction.

Andante.

SOP.

p

ALTO.

The world _____ is

(Chorus unseen.)

TEN.

p

The world _____ is

BASS.

p

(Harp on the stage.)

dream - ing, the stars _____ are gleam - ing, the moon - light

dream - ing, the stars _____ are gleam - ing, the moon - light

stream - ing, the birds are still. The dew is

stream - ing, the birds are still. The dew is

weep - ing, the day is sleep - ing, in si - - - lence steep - ing

weep - ing, the day is sleep - ing, in si - - - lence steep - ing

old Wicklow Hill! The world is dream - ing, The stars are

old Wicklow Hill! The world is dream - ing, The stars are

gleam - ing, the moon - light stream - ing on old Wicklow Hill!

gleam - ing, the moon - light stream - ing on old Wicklow Hill!

This musical block contains two systems of a vocal melody and a piano accompaniment. The vocal parts are written in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The melody is simple and lyrical, with a final note held over a bar line. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex, flowing line in the right hand.

Allegretto.

pp

This musical block contains the first system of the 'Allegretto' section. It features a piano accompaniment in treble and bass clefs. The right hand has a series of sixteenth-note runs, some marked with a '5' indicating a fifth finger. The left hand has a simpler, more rhythmic pattern. The dynamics are marked 'pp' (pianissimo).

p

This musical block contains the second system of the 'Allegretto' section. It continues the piano accompaniment from the previous system. The right hand features a series of sixteenth-note runs, some marked with a '6' indicating a sixth finger. The left hand continues its rhythmic pattern. The dynamics are marked 'p' (piano).

FAIRY QUEEN.

From hill and dale, from rill and vale, From

This musical block contains the first system of the 'FAIRY QUEEN' section. It features a piano accompaniment in treble and bass clefs. The right hand has a series of sixteenth-note runs, some marked with a '3' indicating a triplet. The left hand has a simpler, more rhythmic pattern. The lyrics 'From hill and dale, from rill and vale, From' are written below the piano part.

out each rocky moun - tain, from for - est shade, from syl - van glade, and

ev' - ry flowing foun - tain. Come! ye spirits of the air!

Haste! Your presence here declare. In the pale moon's sil - ver

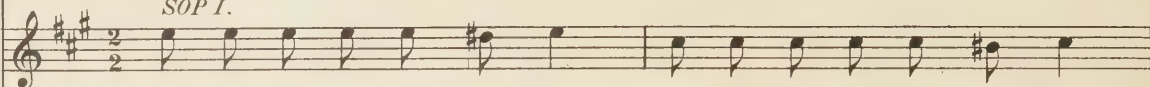
light Cel - - e - brate each mys - - - tic

CHORUS OF FAIRIES.

Allegro.

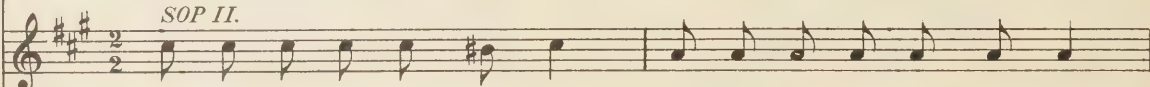


SOP I.



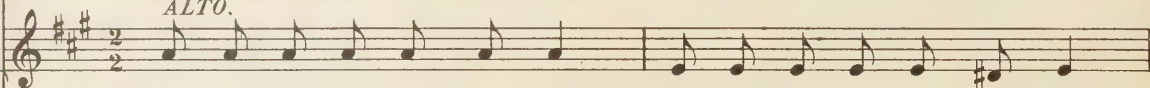
Mer - ry laugh - ter now shall ring; Fair - y voic - es sweet - ly sing;

SOP II.

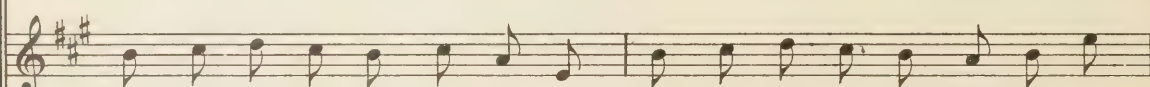
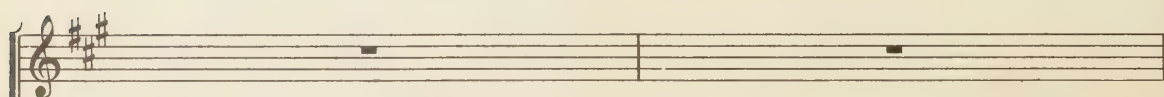


Mer - ry laugh - ter now shall ring; Fair - y voic - es sweet - ly sing;

ALTO.



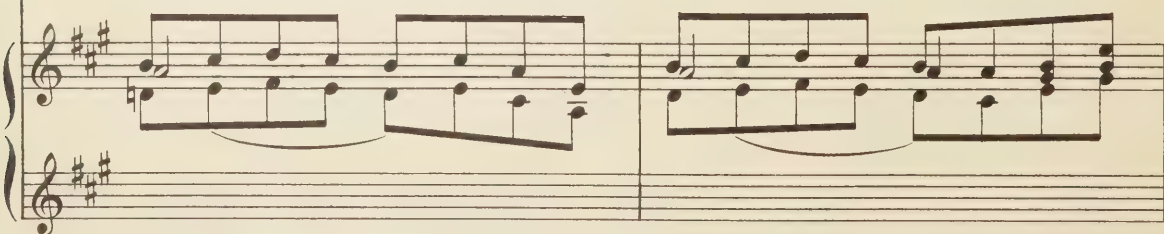
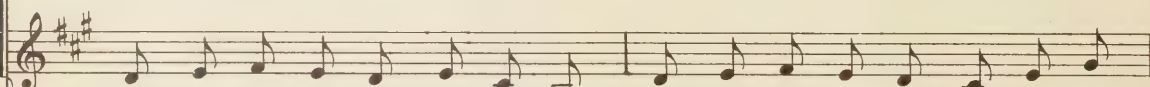
Allegro.



Ti - ny feet come gai - ly skip - ping, Light - ly on the moon - beams tripping,



Ti - ny feet come gai - ly skip - ping, Light - ly on the moon - beams tripping,



Ho! _____ Ho! _____ Ho! _____

Ho! _____ Ho! _____ Ho! _____

Singing, dancing, hand in hand, Music of the fair - y band. Here we weave our

Singing, dancing, hand in hand, Music of the fair - y band. Here we weave our

8

ma - gic spell, Here the fate of man fore-tell.

ma - gic spell, Here the fate of man fore-tell.

8

f

(Enter fairies in groups from different entrances.)

The first system of the musical score. It consists of a vocal line (Soprano) and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and contains a whole rest. The piano accompaniment is in treble and bass clefs with the same key signature. The right hand of the piano has a melodic line with eighth notes and rests, while the left hand has a steady eighth-note accompaniment. An '8' is written above the first measure of the piano right hand.

The second system of the musical score. The vocal line (Soprano) enters with the lyrics "From hill and dale!_". The piano accompaniment continues with its melodic and harmonic patterns. An '8' is written above the first measure of the piano right hand.

The third system of the musical score. The vocal line (Alto) enters with the lyrics "From rill and vale!". The piano accompaniment continues. An '8' is written above the first measure of the piano right hand.

The fourth system of the musical score. The vocal line is silent. The piano accompaniment continues, with a forte (*ff*) dynamic marking appearing in the right hand. An '8' is written above the first measure of the piano right hand.

The fifth system of the musical score. The vocal line is silent. The piano accompaniment continues with its melodic and harmonic patterns. An '8' is written above the first measure of the piano right hand.

(Enter Witches and Leprechauns.)

CHORUS OF WITCHES AND LEPRECHAUNS.

TEN.

From out each rock-y moun-tain, Speed-ing on the wings of night,

BASS.

O - - - wi!

O - - - wi!

Guid-ed by fair

Lu-na's light, Hith - - - er have we come!_____

Allegretto.

FAIRY QUEEN.

From forest glade, From sylvan shade, And ev'-ry flowing foun-tain,

SOP. pp

ALTO.

From forest glade, From ev'-ry flow - ing fountain, Waft-ed

TEN. pp

From forest glade, From ev'-ry flow - ing fountain, Waft-ed

BASS. pp

Allegretto.

pp

Waft-ed in a gold-en car, Driv-en by a shin-ing star.

in a golden car, Driven by a shining star.

in a golden car, Driven by a shining star.

Waft - - ed in a gold - en car, Hith - - er, hith-er

Waft - - - ed, waft - ed in a gold-en car, in a

Waft-ed in a gold-en car, in a gold - - - en

Waft - - - - ed, waft-ed in a golden

Waft - - - - ed, waft - - - - ed,

have we come, Driv - - en by a shin - ing star,

gold - - - en car, Driven by a shin-ing

car, Driv - en by a shining star.

car, Driv - en by a shining star,

waft - ed in a gold-en car, Driv - - en by a .

Allegretto.

Five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major (three sharps) and 6/8 time. The lyrics are: "Hith - er, hith - er have we come. star, Hith - er have we come. Hith - er have we come. Hith - er have we come. shin - ing star, Hith - er have we come." The music features a melodic line with a repeat sign and a key signature change to 6/8 time.

Hith - er, hith - er have we come.

star, Hith - er have we come.

Hith - er have we come.

Hith - er have we come.

shin - ing star, Hith - er have we come.

Allegretto.

Piano accompaniment for the vocal score, consisting of two staves (Treble and Bass). The music is in G major and 6/8 time. It features a rhythmic pattern of eighth and sixteenth notes, with a key signature change to 6/8 time. The tempo is marked "Allegretto." and the dynamics include "pp" (pianissimo).

pp

pp

SOP.

Here to

ALTO.

Here to

TEN.

Here to

BASS.

cresc.

re - vel in our art, — Till the shades of night de - part, — Here to

re - vel in our art, Till the shades of night de - part, Here to

re - vel in our art, Till the shades of night de - part. Here to

f

laugh the hours a - way, — Dan - ing till the break of day.

laugh the hours a - way, Dan - ing till the break of day.

laugh the hours a - way, Dan - ing till the break of day.

Here we revel in our art, Till the shades of night depart, Here to laugh the hours a-way,

Here we re - - - vel in our

Here we re - - - vel in our

Here we revel in our art, Till the shades of night depart, Here to laugh the hours a-way,

Dancing till the break of day. Here we revel in our art, Till the shades of night depart,

art, Till the shades of

art, Till the shades of

Dancing till the break of day. Here we revel in our art, Till the shades of night depart,

This system contains the first two staves of music. The vocal parts (soprano and alto) sing the lyrics, while the piano accompaniment provides a rhythmic foundation. The key signature is D major (two sharps).

Here to laugh the hours a-way, Dancing till the break of day.

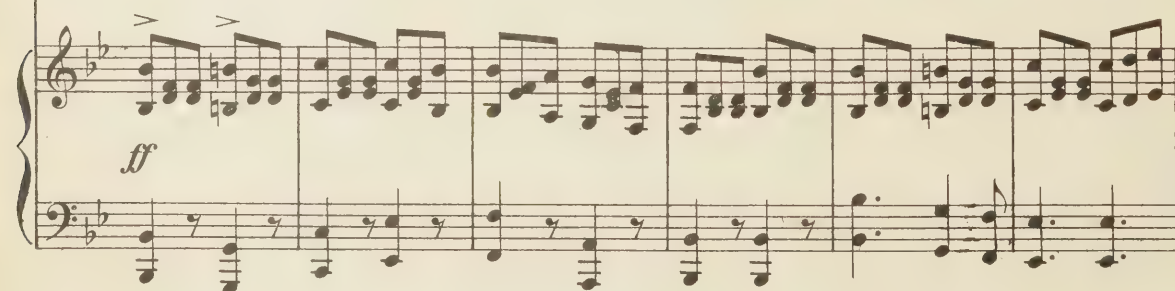
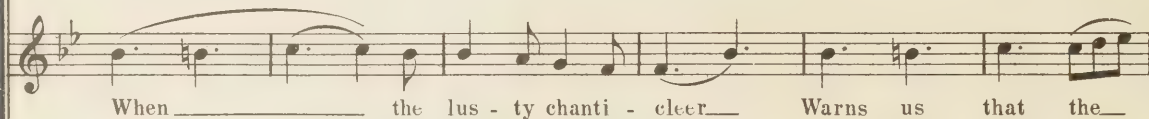
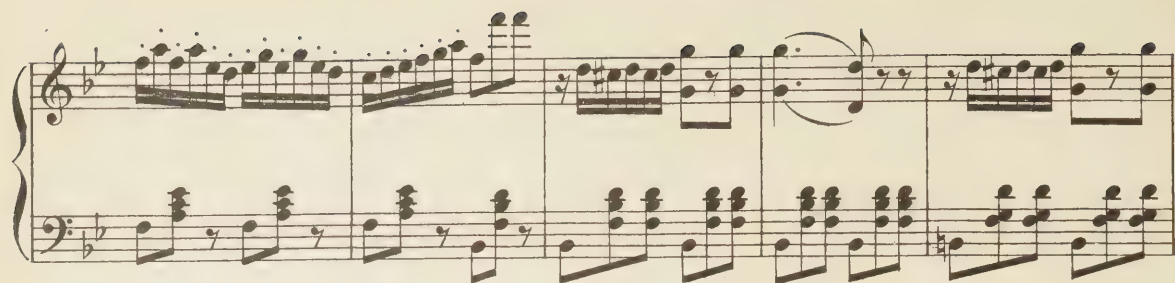
night de - part.

night de - part.

Here to laugh the hours a-way, Dancing till the break of day.

This system continues the musical piece. The vocal parts sing the lyrics, and the piano accompaniment includes a section marked *ff* (fortissimo) with triplets. The key signature remains D major.

This system contains the final two staves of music. The piano accompaniment continues with a series of chords and a melodic line. The key signature changes to D minor (two flats).



dawn is near, That the sun is com-ing here, Then we spir-its dis-ap-

dawn is near, That the sun is com-ing here, Then we spir-its dis-ap-

dawn is near, That the sun is com-ing here, Then we spir-its dis-ap-

dawn is near, That the sun is com-ing here, Then we spir-its dis-ap-

p cresc ed accel.

cresc.

pear, Then we spir-its dis-ap-pear, Then we spir-its dis-ap-pear. _____

pear, Then we spir-its dis-ap-pear, Then we spir-its dis-ap-pear. _____

pear, Then we spir - - - its dis - ap - pear. _____

pear, Then we spir - - - its dis - ap - pear. _____

Here we re - vel in our art, Till the

Here we re - vel in our art, Till the

Here we re - vel in our art, Till the

Here we re - vel in our art, Till the

ff

stringendo.

shades of night de - - part. La, la, la, la, la, la,

shades of night de - - part. La, la, la, la, la, la,

shades of night de - - part. La

shades of night de - - part. La

stringendo.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la la la

la la la

The first system of the musical score consists of four staves. The top two staves are vocal parts, each with a treble clef and a key signature of two sharps (F# and C#). They contain a melody of eighth and sixteenth notes, with the lyrics 'la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,' written below. The third staff is a vocal part with a treble clef, containing a single note 'la' followed by a long, sweeping melisma line. The fourth staff is a vocal part with a bass clef, also containing a single note 'la' followed by a long, sweeping melisma line. The piano accompaniment is on the bottom two staves, featuring a series of chords in the right hand and a single note in the left hand.

la la la la la

la la la la la

la la la la la

la, la, la, la, la

The second system of the musical score consists of four staves. The top two staves are vocal parts, each with a treble clef and a key signature of two sharps (F# and C#). They contain a melody of eighth and sixteenth notes, with the lyrics 'la la la la la' written below. The third staff is a vocal part with a treble clef, containing a single note 'la' followed by a long, sweeping melisma line. The fourth staff is a vocal part with a bass clef, also containing a single note 'la' followed by a long, sweeping melisma line. The piano accompaniment is on the bottom two staves, featuring a series of chords in the right hand and a single note in the left hand.

Un poco meno mosso.

FAIRY QUEEN.

The night is dy - ing,

Ha ha, Ha ha,

Ha ha, Ha ha,

Ha ha, Ha ha,

Ha ha, Ha ha,

fff *pp*

SOP. and ALTO.

Our du - ty must be

dy - ing, the night is dy - - - ing.

p *p*

done. Ere the coming of the sun.

Our du - ty must be done Ere the

p *p*

com - ing of the sun.

p

O Ha - ra, O

p < f *pp*

Ha - ra, we sum - mon thee, we sum - mon thee, O Ha - ra, O

QUEEN.

Hench - man of great Brian Boru, Thou art hon - est,

Ha - ra!

faith - ful, true, Ire - land now has need of you, We sum - - mon

thee, — O' Ha - - - - ra!

p

O'HARA. (outside.)

Here's a health to Mi - chael

pp

Feeney's aunt, An I'll tell ye the ray - son why; — She ates be - kase she's

hun - gry, an' dhrinks be-kase she's dry

(Fairies disappear as O'Hara enters.)

ff

p

(Chorus outside very *ppp*)

SOPS. & ALTOS. Here's a health to Mi - chael

8

ppp

Fee - ney's aunt, an' I'll tell ye the ray - son why; ——— She

8

ates be - kase she's hun - - gry, an' dhrinks be - kase she's

8

dry. Ha, ha, ha, ha, ha, ha, ha!

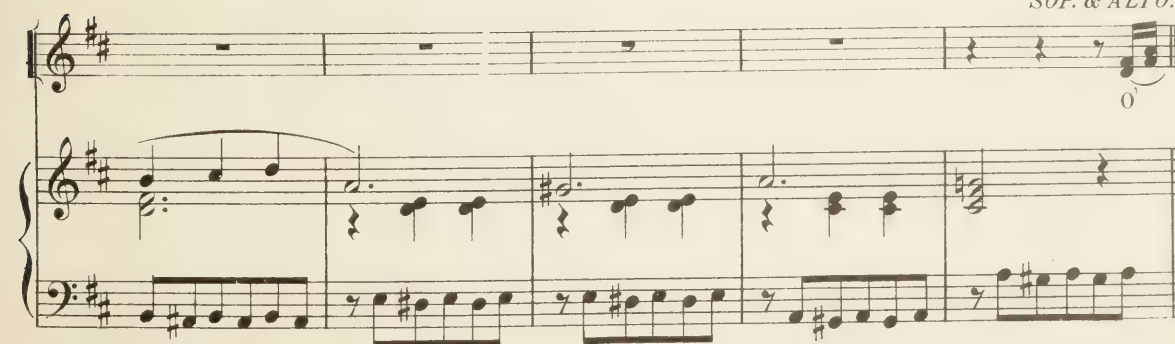
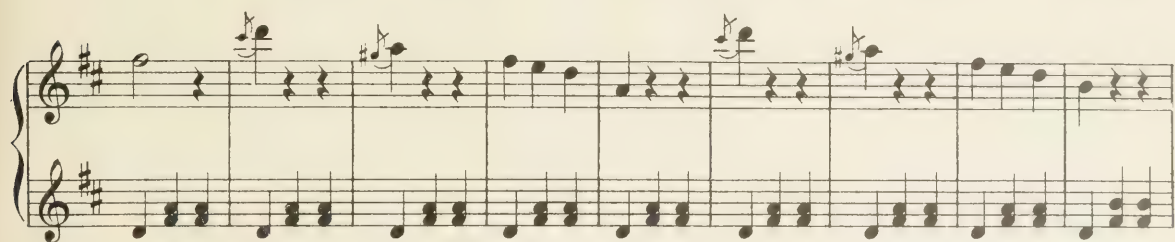
8

f *cresc.* *ff* *pp*

Tempo di Valse.

(Enter Fairies.)

p



Ha - ra, O' Ha - ra, we wel - come thee, we wel - come thee, O'

Moderato.

FAIRY QUEEN.

If one word by thee be spo - ken,

rit.
Ha - ra, O' Ha - ra!

p

we must van - ish, by this to - ken we thy si - lence now com -

mand, Speechless thou in Fair - y - land,

SOP. and ALTO.

We thy si-lence now command, Speech-less thou in Fai-ry-land.

FAIRY QUEEN.

When thou shalt waken, this will seem _____ The i-dle fan-cy of a

dream; But this re-mem-ber, bear in mind, Be-

side thee, when a-wake, thou't find An in-stru-ment whose me-lo-dy Shall

help to set old Ire-land free.

CHORUS. 3

An in - stru-ment whose me - lo - dy Shall

FAIRY QUEEN.

Though mute its voice till dan-ger falls

help to set old Ire-land free.

When E-rin-a sings of "Ta-ra's Halls" Then draw the bow a - cross the strings and

mu-sic borne on fai - ry wings, Shall those ——— who hear it so en - trance, That

while thou play - est all must dance;

CHORUS.

Shall those who bear it so en-trance

BANSHEE. (unseen.)

Werra weh, werra weh, werra, werra, werra

that while thou play - est all must dance.

rit.

8.

weh!

FAIRY QUEEN.

The

f

The Ban - - - shee! the Ban - - - shee!

8.

f

Banshee calls on Bri - an, A - way. A - way

p cresc.

(Fairies vanish.)

pp *f*

VOICES OF THE AIR.

TEN.

BASS. Bri - an! Bri - an! Bri - an! the voi - ces of the air, bid thee be - ware.

BRIAN BORU.

Who calls on Bri - an?

Bri - an! Bri - an! Bri - an!

p *pp*

SOP. Elfri - da! (Echo. *p*)

TEN. El - fri - da! (Echo *pp*)

BASS. Elfri - da! (Echo *ppp*)

f *pp*

'Tis but the e - cho of the hill, Dy - ing like weak Bri - an's

will, 'Neath the ma - gic of El - fri - da's name. El - fri - da!

pp El - fri - da!

pp El -

Go where I will, do what I may, My heart for-

fri-da!

ppp

El-fri-da!

p

rit.

ev - er leads the way, To where, in old St. Kev-in's Keep, The fair El -

fri - da lies a - sleep. _____

rit.

p

BANSHEE.

Wer - ra weh,

wer-ra weh, wer-ra, we-ra, we-ra weh _____ The Banshee warns thee of to -

pp

mor - row, Warns thee of the com - ing sor - row; In thy hands lies Ire - lands

fate, Heed the warn - ing ere too late. From this Eng - lish Prin - cess

pp

part, Cast thy love from out thy heart. E - rin - a's heart is all thine

pp

own, Let thy love be hers a - lone. — Oh, beware!

(vanishes.) Un poco Allegro.

Oh, beware! wer - ra, wer - ra, wer - ra, weh! —

BRIAN

'Tis true, all true.

Lost to du - ty, Spell bound by El - fri - da's beau - ty!

Yet from her love I can-not part, — nor tear her im-age from my

heart. — 'Tis vain to try. 'Twere eas - i -

er to die Than live with - out El - fri - da's love, with - out El -

ERINA.

Bri - an! Bri - an! Bri - - - an!

fri - da's love.

p

BANSHEE.

E - rin-a dreams of thee to night, She knows not of thy

Erin-a's voice.

pp

shame; To thee she of - fers Ire - land's crown, Dis - hon - ored be thy

pp

name. If thou dost fail to keep thine oath To coun - try and to

pp

love, De - spised by all on earth thoult be, ac - cursed by all a -

Allegro. (Banshee and vision of Erina vanish.)

bove. *BRIAN.* *>*
E - rin - a, E - rin - a!

Brian's name by all ac-cursed? No! No! No! No! No!

Maestoso.

No! No! Hear, ye voices of the night, I
ff (Brass.)

swear, I swear to thee, Brian shall set all Ire - land free, shall

(Exit.)

set all Ire - land free! _____

CHORUS. SOP.
ALTO. All
TEN.
All
BASS.
All

slum - ber scorn-ing. The god of morn - ing, Is _____

slum - - ber scorn-ing, The god of morn - ing, Is _____

slum - - ber scorn-ing, The god of morn - ing, Is _____

pp

now a - dorn-ing old Wick - low Hill. _____

now a - dorn-ing old Wick - low Hill. _____

now a - dorn-ing old Wick - low Hill. _____

ff

No 2. Song. "I'm a Giant's little Baby."

Allegro Moderato.

BABY.

1. Now if I wuz to tell ye, The
2. But though I am an in-fant, Not

tin-der age of me, You wud-n't cease to wondher, That a choild so large cud be, No
long come from a-bove, Oi feel this ve - ry in-stant, Oi'm big enough to love! No

infant had such tres-ses, Such teeth wuz ni-ver seen. If it wuzn't fer me dresses, Yed
man yet call'd me "Tootsy," But oi felt a thrill of bliss, An' want to call him "Wootsy," An'

BABY.

take me fer six - teen.
kiss, an' kiss, an' kiss!

O - hone!

Oim a

O'HARA.

O - hone!

gi - ant's lit - tle bab - by, Me fay - ther is Ma - lone. Oim

jist a lit - tle bab - by, Tho' a tri - fle o - ver - grown, An'

O'im too young to mar - ry, That's why oi live a - lone, No

weight for age to car - ry Has the daugh - ter av Malone.

O - hone!

O'im the daugh - ter av Ma - lone!

O - hone! She's the daugh - ter av Ma - lone!

No 3. Song. "The Irish Patriot."

Andante.

O'CONNOR.

'Twas a

glo - rious day and the fight was done, When a sol - - dier
trem - bling hands to the red earth fell, He gathered the

fell on the field he'd won; He— fell where he fought, his
leaf he loved so well, 'Twas Ire - land's em - blem his

sword in his hand, And died where he fell for his na - tive
fin - - gers grasped, And the sham - - rock close to his heart he

land, clasped, But brav - - er sol - - dier ne - ver was seen, for
Thus hold - ing tight - ly the sprig of green, then

firm - ly gras - ping his lit - tle cruiz - keen, And though his
drain - ing dry— his lit - tle cruiz - keen, He— life - less

life's blood stained the earth, he— drank this toast, "To the
sank up - on the earth, and smi - ling died for the

pause 2d time.

land of my birth." Then his
land of his birth.

rit.

1 2

Nº 4. a) March and Chorus: "We are the guardians of Beauty?"

Allegro brillante.

The piano accompaniment consists of two staves, treble and bass, in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The first system (measures 1-4) begins with a forte (*ff*) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes and chords. The second system (measures 5-8) continues the melodic and rhythmic patterns. The third system (measures 9-12) concludes the piano introduction with a final chord in the right hand and a descending eighth-note line in the left hand.

(Knights of the Red Branch enter.)

BASSES.

The chorus section begins with the vocal line (Basses) on a single staff, with the piano accompaniment on two staves below. The vocal line contains the lyrics: "We are the guard - ians of beauty. To". The piano accompaniment continues with the same rhythmic and harmonic patterns established in the previous section, supporting the vocal melody. The key signature remains three flats and the time signature is 6/8.

watch o'er El - fri - da's our duty, ———— though loy - al to our

land, the Princess doth com - mand. ———— Our hom-age for her youth and

*MONKS.
(TEN.)*

We are the monks of St. Kevins, we're all at six-es and
beau - - ty.

sevens. The Princess doth be-guile, with her fas - ci - na - ting smile, the

(Enter Pages, Lords and Maids
of Honor, etc.)

an - cient monks of St. Key - - ins.

SOP. *f*
ALTO. *E1 -*
TEN. *E1 -*
BASS. *E1 -*

First system of the musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment staff. The key signature is three flats (B-flat, E-flat, A-flat). The lyrics are: fri - - da! El - fri - - da! All men a -

Piano accompaniment for the first system. The right hand plays chords and moving lines, while the left hand plays a rhythmic pattern of eighth and sixteenth notes.

Second system of the musical score. The lyrics are: dore, Bow down be - fore — El - fri - - - da! All. The word "be" is written below the piano staff in the second measure.

Piano accompaniment for the second system. The right hand plays chords and moving lines, while the left hand plays a rhythmic pattern of eighth and sixteenth notes.

men a - dore, Bow down be - fore El - fri -

men a - dore, Bow down be - fore El - fri -

men a - dore, Bow down be - fore El - fri -

men a - dore, Bow down be - fore El - fri -

da. Charm like thine was nev - er seen, Thou dost

da. Charm like thine was nev - er seen, Thou dost

da. Charm like thine was nev - er seen, Thou dost

nev - er seen, Thou dost

reign, fair beauty's queen. They who kneel be - fore thy throne,

reign, fair beauty's queen. They who kneel be - fore thy throne,

reign, fair beauty's queen. They who kneel be - fore thy throne,

reign, fair beau - ty's queen. They who kneel be - fore thy

Live for thee, and thee a - - lone. El -

Live for thee, and thee a - lone. El -

Live for thee a - lone. El -

throne, Live for thee and thee a - lone. El -

ff

fri - - - da! El - fri - - - da! All men a -

fri - - - da! El - fri - - - da! All men a -

fri - - - da! El - fri - - - da! All men a -

dore, bow down be - fore. All men bow

dore, bow down be - fore. All men bow

dore, bow down be - fore. All men bow

down — be - fore — El - fri - da, Bow down be - fore El - fri - - -

down — be - fore Bow down be - fore El - fri - - -

down — be - fore Bow down be - fore El - fri - - -

fore Bow

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in bass clef. The lyrics are: "down — be - fore — El - fri - da, Bow down be - fore El - fri - - -". The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and a final flourish.

da! El - fri - - - da! El - fri - - - da!

da! El - fri - - - da! El - fri - - - da

da! El - fri - - - da! El - fri - - - da!

ff

The second system continues the musical piece with four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats. The piano accompaniment is in bass clef. The lyrics are: "da! El - fri - - - da! El - fri - - - da!". The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and a final flourish marked *ff* (fortissimo).

ff

Hail! _____ All Hail! _____

Hail! _____ All Hail! _____

Hail! _____ All Hail! _____

— El - fri - da! Hail! _____

El - fri - da! Hail! El - fri - da! Hail! _____

— El - fri - da! Hail! El - fri - da! Hail! _____

Attacca.

b) Song. "The Heart's richest Dower."

ELFRIDA.

Tempo di Valse.

No gold can
As old as

buy, Nor jew - els rare, One ten - der sigh of
time, Yet al - ways new, In ev - 'ry clime its

maid - en fair. No crown of Kings, No trea - sure
blos - soms grew. For love was sown, In heart of

trove, Such joy e'er brings, as love, sweet love.
man, And there has grown since life be - gan.

— The love that gives And asks not why, That
 — The dear - est theme The great - est bliss, Of

love e'er lives, It can - not die. That love con -
 youth's fair dream, Is love's first kiss, When soul seeks

trols all else as naught, and fills two souls with
 soul And heart joins heart, One per - fect whole That

but one thought. Love! Love! the heart's rich-est dower,—
 none can part.

pp

Love! Love! the soul's fair-est flow'r, Love! Love! the

world's great-est pow'r, is Love! sweet Love! _____

Ah! _____

SOP. and ALTO.
Love! Love! the heart's richest dow'r, Love! Love! the

TEN.
Love! Love! the heart's richest dow'r, Love! Love! the

BASS.
Love! Love! the heart's richest dow'r, Love! Love! the

f

Ah! The world's greatest
soul's fairest flow'r, Love! Love! the world's greatest pow'r is
soul's fairest flow'r, Love! Love! the world's greatest pow'r is

1st time. 2^d time.
pow'r is Love. As old as Ah
Love! sweet Love. The
Love! sweet Love. The

Ah
world's great - est pow'r is love,
world's great - est pow'r is love,

Love, sweet love! Ah! _____

is love, sweet love! _____ The

is love, sweet love! _____ The

The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand, both in B-flat major.

world's great - est pow'r _____ is

world's great - est pow'r _____ is

The piano accompaniment continues with the same melodic and harmonic patterns as the first system, providing a steady accompaniment for the vocal lines.

sweet Love!

Love, _____ sweet Love!

Love, _____ sweet Love!

stringendo.

O'CONNOR.

No man es-capes when once her path he's cross'd, Come,

Bri - an, he who hes-i - tates is lost. OSWALD. (To Elfrida.)

If he go we

fail in our en - deav - or, And Ire - land's lost to Eng-land for -

ELFRIDA.

Patience; he cannot leave, his heart is here. While he

ev - er.

loves me, no cause for fear. *BRIAN.* Peace! I would speak with her.

Allegro.

f *ff*

Her charms compel. El - fri - da! (He comes down.)

Allegro.

ff

To say farewell?

p

Brian comes to say fare - well.

Andante.

pp

Brian!

SOP. pp

To say fare - well. Bri - an comes to say fare - well! —

ALTO. pp

To say fare - well. Bri - an comes to say fare - well! —

TEN. pp

To say fare - well. Bri - an comes to say fare - well! —

BASS. pp

To say fare - well. Bri - an comes to say fare - well! —

p

BRIAN.

Moderato.

Fare-thee - - - well, for we must sev- er, Duty

pp

bids me part from thee. Fare-thee - well, fare - well for - ev - er, from thy

spell I will be free. Thoughts of love now firm - ly spurning, Thee I

cresc.

ban - ish from my heart, From thy charmsto du - ty turning, Hence I sad-ly must de-

ELFRIDA.

part. From thy charms to du-ty turn-ing, I sad-ly must de-

Thee I

pp

pp

deemed of friends the dear-est, All must end as thou hast said. Thoudost

part.

mf

frown, to stay thou fear-est? Then de-part; thy love is

O'CONNOR.

Say farewell or thou canst nev-er for thy du-ty's call be

BRIAN.

Fare-thee-

dead, — Then de - part, then de - part, — thy —
 free. Say fare-well farewell, for - ev - er, By thy
 well. We — must sev - er, Du-ty

love is dead.
 conscience guided be. Hear the cry, break from her spell,
 bids me part from thee. Fare - thee well, we must part,
pp Hear the cry that, onward lead - ing, Bids thee break from beauty's
pp Hear the cry that, onward lead - ing, Bids thee break from beauty's
pp Hear the cry that, onward lead - ing, Bids thee break from beauty's
pp

Thee I deemed of friends the dearest, All must end as thou hast
 hear the cry, say Farewell. Hear the cry,
 Fare - thee-well, We must part. Say farewell,
 spell, Friendship's counsel not un - heeding, To El - - fri - da say fare-
 spell, Friendship's counsel not un - heeding, To El - - fri - da say fare-
 spell, Friendship's counsel not un - heeding, To El - - fri - da say fare-
cresc.
 said, All must end as thou hast said, All end as thou hast
 say fare-well, To El - fri - da say fare - well, Oh, say fare-well, fare -
 say fare-well. Hence I sad - ly must de - part, I sad - ly must de -
 well. To El - fri - da say fare - well, oh, say fare-well, fare -
 well. To El - fri - da say fare - well, oh, say fare-well, fare -
 well. To El - fri - da say fare - well, oh, say fare-well, fare -
decresc. *rit.*

a tempo

said. Fare - well. De -

well. Say farewell, or thou canst nev - er,

part. Farewell! Fare thee-well, for we must

well! Say fare-well, or thou canst nev - er for thy

well! Say fare-well, or thou canst nev - er for thy

well! Say fare-well, or thou canst nev - er for thy

pp *a tempo* *f*

part, fare - well, De - part! sad-ly

for thy du-ty's call be free. Say fare-well farewell for -

sev - er, sad-ly now I part from thee.

du - ty's call be free. Say fare - well, fare - well, for

du - ty's call be free. Say fare - well, fare - well, for

du - ty's call be free. Say fare - well, fare - well, for

cresc. *cresc. ed accel.*

cresc. ed accel.

now I part from thee. Once a - gain thou wilt be
 ev - er for thy du - ty's call be free.
 fare-thee-well, farewell, for - ev - er, sad - ly now I part from
 ev - er. By thy con - science guid - ed be. Say fare -
 ev - er. By thy con - science guid - ed be. Say fare -
 ev - er. By thy con - science guid - ed be. Say fare -
 free, Once a - gain thou wilt be free, — A - gain —
 Say farewell, farewell, for - ev - er. Once — a —
 thee, From thy spell I
 well, fare-well, for - ev - er. Once a - gain thou
 well, fare-well, for - ev - er. Once — a - gain thou
 well, fare-well, for - ev - er. Once — a — thou
 Once — a - gain thou

*rit.**a tempo*

gain thou wilt be free.

wilt be free.

wilt be free.

wilt be free.

gain wilt thou wilt be free.

wilt be free.

ff

(Elfrida goes toward the Keep and at sign ★ turns to Brian and says "Brian".)

★

fp

Tempo di Valse.

Love! Love! the heart's rich-est dōw'r, — Love, Love! the

Love! Love! the heart's rich-est dōw'r, — Love, Love! the

Love! Love! the heart's rich-est dōw'r, — Love, Love! the

The first system of the vocal score consists of four staves. The top three staves are for different vocal parts (Soprano, Alto, and Tenor), and the bottom staff is the Bass line. The lyrics are: "Love! Love! the heart's rich-est dōw'r, — Love, Love! the". The music is in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat).

Tempo di Valse.

f

The piano accompaniment for the first system consists of two staves (Treble and Bass). It begins with a forte (*f*) dynamic. The right hand features a melodic line with a long slur over the first two measures, and the left hand provides a harmonic accompaniment with chords and single notes.

soul's fairest flow'r, — Love! Love! the world's great - est pow'r is

soul's fairest flow'r, — Love! Love! the world's great - est pow'r is

soul's fairest flow'r, — Love! Love! the world's great - est pow'r is

The second system of the vocal score consists of four staves. The lyrics are: "soul's fairest flow'r, — Love! Love! the world's great - est pow'r is". The music continues in the same 3/4 time and key signature.

The piano accompaniment for the second system consists of two staves. It continues the harmonic support for the vocal parts, featuring a mix of chords and moving lines in both hands.

Love, sweet Love! Love, sweet Love! Love, sweet Love!

pp

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). Each staff has the lyrics "Love, sweet Love!" written below it. The piano accompaniment is in bass clef and features a series of chords and moving lines, with the dynamic marking *pp* (pianissimo) appearing in the middle of the system.

This system contains three vocal staves and a piano accompaniment. The vocal staves are empty, indicating rests for the vocalists. The piano accompaniment continues with a series of chords and moving lines, maintaining the same key signature and dynamic.

This system contains three vocal staves and a piano accompaniment. The vocal staves are empty, indicating rests for the vocalists. The piano accompaniment continues with a series of chords and moving lines, maintaining the same key signature and dynamic.

No 5. Song. "Theres a lad that I know."

Allegretto non troppo.

ERINA.

1. There's a
2. He

f *fp*

This system contains the first three measures of the song. The vocal line begins with a rest, followed by the lyrics '1. There's a' and '2. He'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings *f* and *fp*.

lad that I know, and I know that he speaks soft - ly to me, the
whis-pered a ques - tion one day in my ear, when he breathed it, oh dear; how I

pp

This system contains the next three measures. The vocal line continues with the lyrics 'lad that I know, and I know that he speaks soft - ly to me, the' and 'whis-pered a ques - tion one day in my ear, when he breathed it, oh dear; how I'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with a dynamic marking of *pp*.

un poco rit. *a tempo*

cush - la ma-chree. He's as straight as a rush, and as bright as a stream that a-
trem-bled with fear. What the ques - tion he asked was I need not con - fess, oh, his

rit. *a tempo*

This system contains the next three measures. The vocal line continues with the lyrics 'cush - la ma-chree. He's as straight as a rush, and as bright as a stream that a-' and 'trem-bled with fear. What the ques - tion he asked was I need not con - fess, oh, his'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with dynamic markings *rit.* and *a tempo*.

rit.

round it doth gleam, Oh! of him how I dream! He's the pride of my heart, and he
ten - der car - ess, sure my an - swer was "Yes." His breath is so sweet, oh, the

rit.

This system contains the final three measures. The vocal line continues with the lyrics 'round it doth gleam, Oh! of him how I dream! He's the pride of my heart, and he' and 'ten - der car - ess, sure my an - swer was "Yes." His breath is so sweet, oh, the'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with dynamic markings *rit.* and *rit.*.

loves me well. But who the lad is, I'm not going to tell. Then
rose's is less! But how I found out, why I leave you to guess. Now

say is he a sol-dier? And what may he
what should he be do-ing? And what did he

be? Lis - ten an' I'll tell ye,
say? Lis - ten an' I'll tell ye,

The man for me.
Some o - ther day.

Nº 6. Duet. "There's a picture in my heart"

Moderato.

O'DONOVAN.

There's a pic - ture in my heart, — that

naught — shall e'er dis - place, — There's a pic - ture in my

heart, of a young and love - ly face, — Of a

ERINA.

There's a pic - ture in my
young and love - ly face.

heart of a man - ly face and true, There's a
pic - ture in my heart of all I once deemed
you.

Ma-vour - neen, Ma-vour - neen, then you have for -

mf

Detailed description: This is a musical score for a song titled 'ERINA.'. It is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 6/8. The score is divided into five systems. The first system shows the vocal melody starting with 'There's a picture in my young and love-ly face.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The second system continues the vocal line with 'heart of a man-ly face and true, There's a'. The piano part continues with similar rhythmic patterns. The third system has the vocal line saying 'picture in my heart of all I once deemed'. The piano part includes a trill (tr) in the right hand. The fourth system shows the vocal line with 'you.' followed by a long rest. The piano part continues. The fifth system features a vocal melody for 'Ma-vour - neen, Ma-vour - neen, then you have for -' with a forte (mf) dynamic marking. The piano accompaniment in this system is characterized by dense, rapid sixteenth-note chords in the right hand.

Ne'er call me Ma - your - neen, 'tis you have for-
got - - ten.

cresc.

got - - ten, The friend of your child - - hood, the
You have for - got - ten the friend of your child - - hood, the

pp

sweet-ness of truth.

sweet-ness of truth. There's a song within my heart, — A

song — of youth and joy, — but that sweet song has ne'er been

sung — since we were girl and boy, — since we were girl and

There's a song within my heart, Its mu - sic now is
boy —

pain. — That song of faith and trust in thee Shall ne'er be sung a -

gain. —
Ma - vour - neen, Ma - vour - neen, then you have for -

Ne'er call me Ma - your - neen, 'tis you have for -

got - ten.

cresc.

got - ten. 'Tis you have for got - - - tenthe friend of your

you have for - gotten then you have forgot-ten the friend of your childhood, the

child - - - hood, the sweet - ness of truth.

sweetness of truth, the sweet - ness of truth.

ff *rit.*

Nº 7. Chorus. "Simple Irish Colleens."

Allegretto.

f *ff*

SOP. and ALTO.

We're sim - ple I - rish col - leens, — Though fond of war - like

p

joys, For our hus - bands an' our sweet - hearts, are —

Ire - land's soj - er bhoys, Ah! Ah!

This system contains the first four measures of the song. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, including a long phrase marked 'Ah!' that spans across the system. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays chords and moving lines, while the left hand provides a steady bass line with eighth notes and rests.

At pres - ent they're not figh-tin'; No

This system contains measures five through eight. The vocal line continues the melody, with a phrase 'At pres - ent they're not figh-tin'; followed by a rest and the word 'No'. The piano accompaniment continues with similar harmonic support, featuring chords and moving lines in both hands.

glo - ry do they reap. They guard the En - glish

This system contains measures nine through twelve. The vocal line includes the phrase 'glo - ry do they reap.' followed by a rest, and then 'They guard the En - glish'. The piano accompaniment continues with chords and moving lines in both hands.

Princess, In old St. Kev - in's keep, Ah!

This system contains the final four measures of the song. The vocal line concludes with the phrase 'Princess, In old St. Kev - in's keep, Ah!'. The piano accompaniment continues with chords and moving lines in both hands, ending the piece.

Ah!

TEN.

BASS. But whin the sun is

shining, and the night gives place to day, Shure thin their work is

o - ver. An' the bhoys come out to play, Come out to kiss their

col - leens, They niv - er miss a chance, — To join their I - rish

We're sim - ple I - rish
 sweet - hearts in a good old I - rish dance. But when the sun is

This system contains the first two staves of music. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The lyrics are written below the staves.

col-leens, Though fond of war - like joys, For our husbands and our
 shin-ing, The night gives place to day, Shure, thin their work is

This system contains the next two staves of music. The vocal melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are written below the staves.

sweet - hearts are Ire - land's so - jer bhoys. At pres - ent they're not
 o - ver an the bhoys come out to play. Come out to kiss their

This system contains the final two staves of music on this page. The vocal melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are written below the staves.

figh-tin, No glo - ries do they reap, They guard the En - glish
 col-leens, They niv - er miss a chance, To join their I - rish

Princess In ould St. Kevin's keep. — (dance.)
 sweethearts in a good ould I - rish dance. —

ff

No 8. Song. "Paddy's legs."

Allegro Moderato.

Piano introduction in 4/4 time, key of B-flat major. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *Allegro Moderato*.

O'HARA.

Vocal entry and piano accompaniment for the first line. The vocal line begins with a rest followed by the melody. The piano accompaniment consists of a melody in the right hand and chords in the left hand. The dynamic is marked *pp* (pianissimo).

Oh, me name is Pat O' Ha-ra, An'Oim bothered wid me legs. 'Tis me

Vocal and piano accompaniment for the second line. The vocal line continues the melody. The piano accompaniment continues with a melody in the right hand and chords in the left hand.

lift one gives me thru - ble, An that's worse than twin - ty plagues. For Oi'll

Vocal and piano accompaniment for the third line. The vocal line concludes the phrase. The piano accompaniment continues with a melody in the right hand and chords in the left hand.

tell yez all the ray - son, Thin the mat - ter ye can sift, Me

roight leg is a dai-sy, But the div-il's in me lift.

Ho, ho, ho, ho, yis the

O'HARA.

Now Oi want ter do me doo-ty, An Oi
2. -her-it fum my fay-ther, This most
div-il's in his lift.

iv-'ry day start in; For this leg is a Chris-tian, Though
quare un-right-eous walk; He lost his lift leg air-ly, An'-

this is full of sin, Straight to Church on Sun-day morn-in', Shure me
had one made of cork, Thin it led him to the bot-tle, Jist as

roight leg goes to pray. Oh, but whin Oi reach the dure-way, Why me
na-tural as could be, But al-tho' he's dead an' bur-ied, Some

a tempo
lift leg runs a-way. Oh, me name is Pat O' Ha-ra, An' Oi'm
cork still lives in me.

bo-thered wid me legs! 'Tis me lift wan gives me thru-ble, An that's

worse nor twin-ty plagues, An' Oi'll tell yez all the ray-son, Thin the

mat - ter ye can sift, Me roight leg is a dai - sy, But the

div - il's in me lift. *CHORUS.*
Ho, ho, ho, ho, yis, the

div - il's in his' lift. *1. & 2. time.*
2. Oi' in
3. Iv - 'ry

time I pass a cab - een, where the whis - key strong is sold, Me
wanst I knew a col - leen, A rose with - out a thorn. She

roight leg walks by quick - ly, but the lift leg hol - lers "holt!" For
wuz me dar - lin swate-heart, the fin - est col - leen born. Oi

it's a rare old to - per, An niv - er stops to think, un -
lid her to the al - ter, Me roight leg full av pride, but me

til the bot - tle's imp - ty, that me roight leg does - n't drink. Ah! me
lift leg would - n't mar - ry And so I lost me bride.

name is Pat O' Ha - ra, An' Oi'm bo - thered wid me legs, 'Tis me

lift wan gives me thru - ble, An' tho'ts worse nor twin - ty plagues, An' Oi'll

tell yez all the ray - son, Thin the mat - ter ye can sift, Me

roight leg is a dai - sy, but the div-il's in me lift. Ho, ho, ho, ho, yis, the

div-il's in his lift.

5. Shure

Last time.

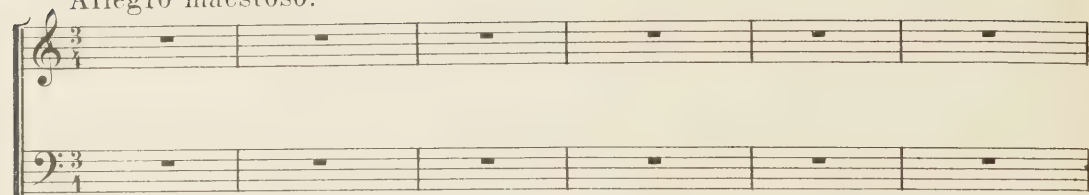
№ 9. Jig.

Allegro.

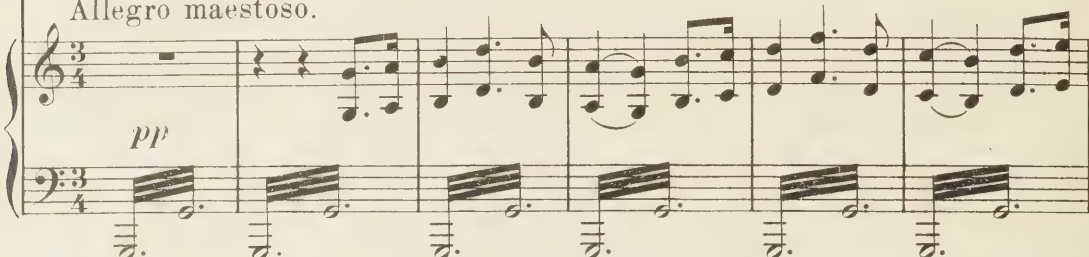


Nº 10. Finale.

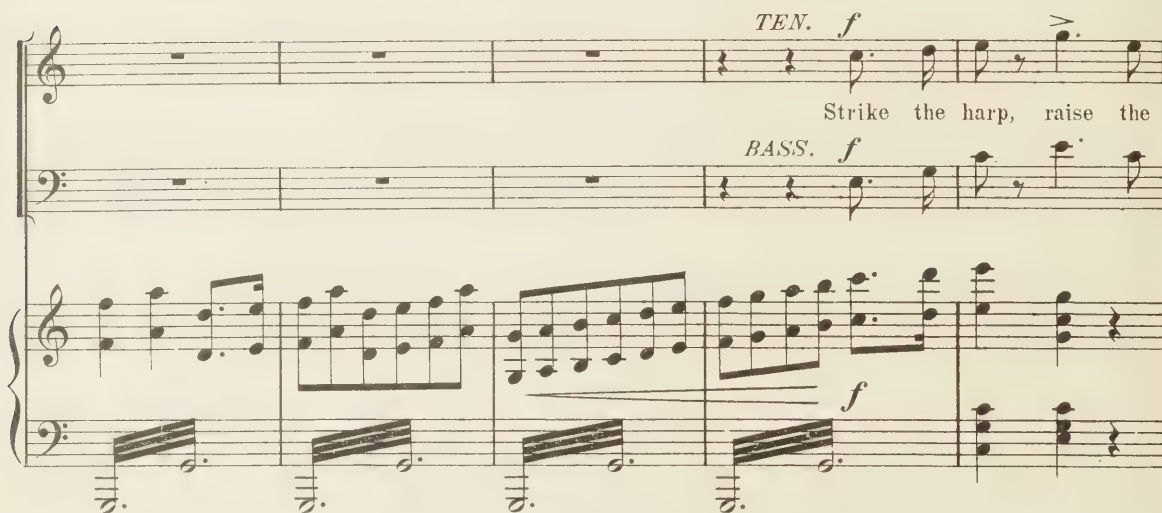
Allegro maestoso.



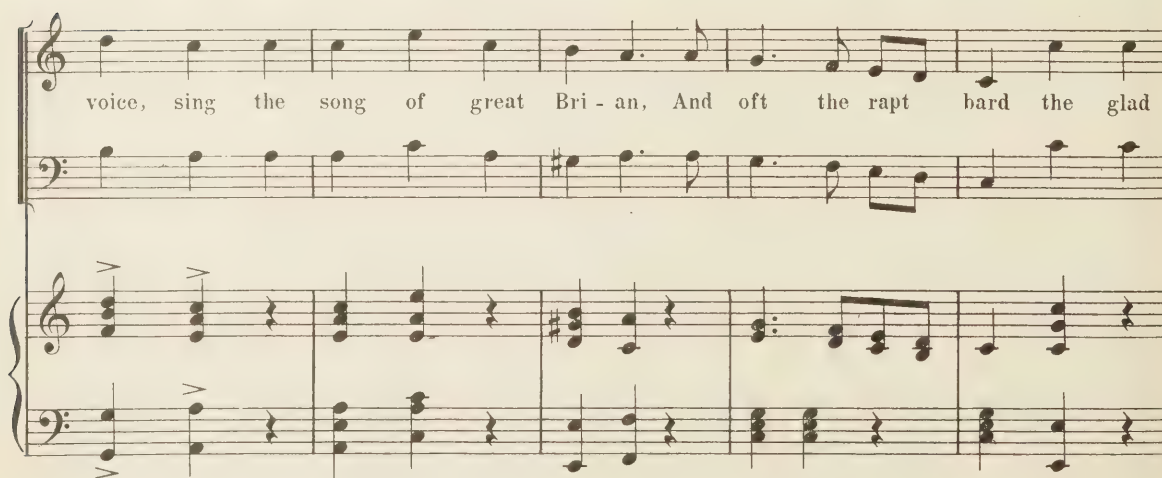
Allegro maestoso.

TEN. *f*

Strike the harp, raise the

BASS. *f*

voice, sing the song of great Bri - an, And oft the rapt bard the glad



theme shall re - new; In peace mild and bounteous, In bat - tle a

li - on, In the hearts of his peo - ple lives Bri - an Bor - u. How

oft to the com - bat of Ire - land so glori - ous, un - daunt - ed to

shield her the he - ro quick flew; How oft crowned with con - quest, re -

turn - ing vic - tor - ious, We_ hailed E - rin's Champion, great Bri - an Bor -

O'REILLY.

On Ta - ra's famed plains when by myr - iads sur - round - ed, Bright

u.

pp

gleamed his broad fal - chion, his jav - lin straight flew, Till the foes of our

Isle, with pale ter - ror con - found - ed, Bowed their necks to the vic - tor, great

Bri - an Bor - u.

In peace mild and bounteous, in bat - tle a

ff

O'CONNOR.

Then

li - on, In the hearts of his peo - ple lives Bri - an Bor - u.

pp

sol - diers of E - rin re - mem - ber great Bri - an, still

val - iant and brave his ex - am - ple pur - sue; May you e - qual in

val - or the lord of the li - on, And ri - val in glo - ry great

un poco

Bri - an Bor - u.

In peace mild and bounteous, In bat - tle a

rit. *ff a tempo*

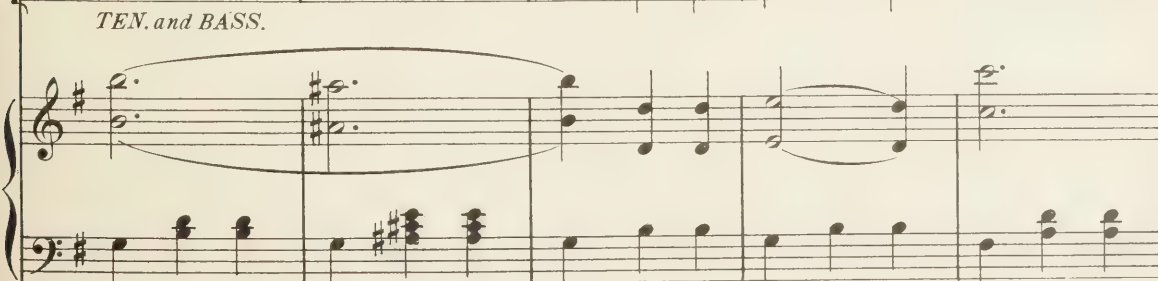
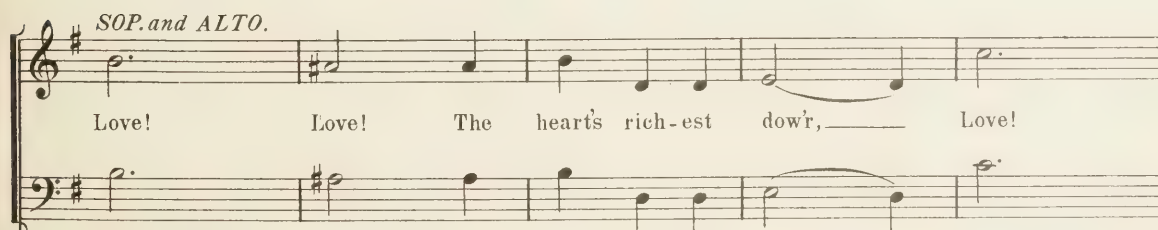
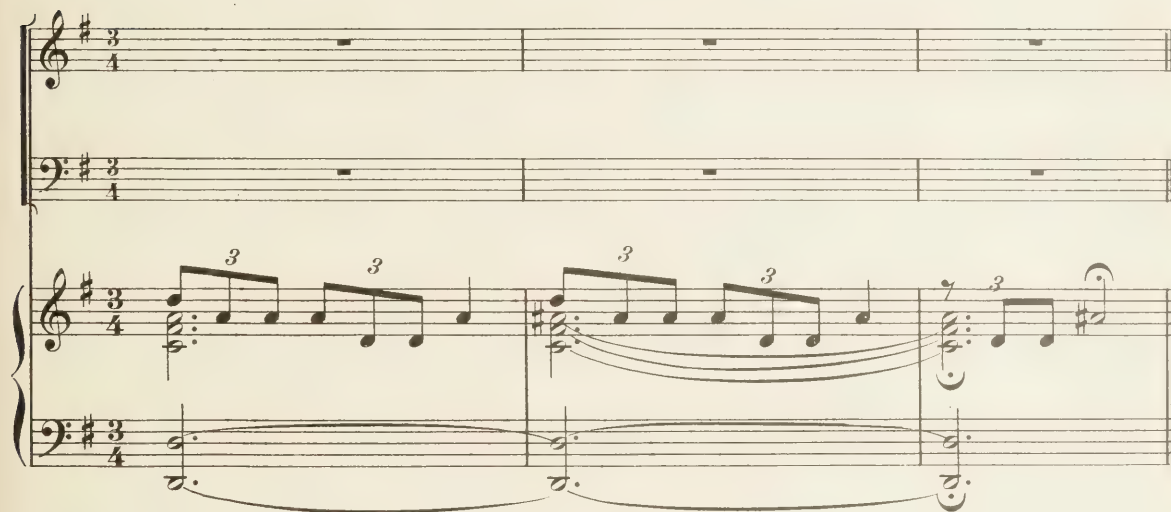
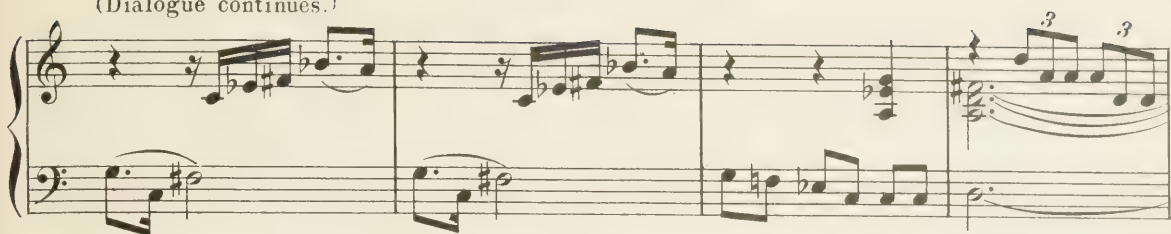
li - on, In the hearts of his peo - ple lives Bri - an Bor - u.

rit.

Meno mosso.

101

(Dialogue continues.)



Love; the souls fair - est flower, — Love! Love! the

The first system of music consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G, followed by a quarter note A, a quarter note B, a half note C, a quarter note D, a half note E, a quarter note F#, and a half note G. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords that support the vocal melody.

world's great - est pow'r is love, sweet love. —

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a half note E, a quarter note F#, and a half note G. The piano accompaniment continues with the same eighth-note pattern and chordal support.

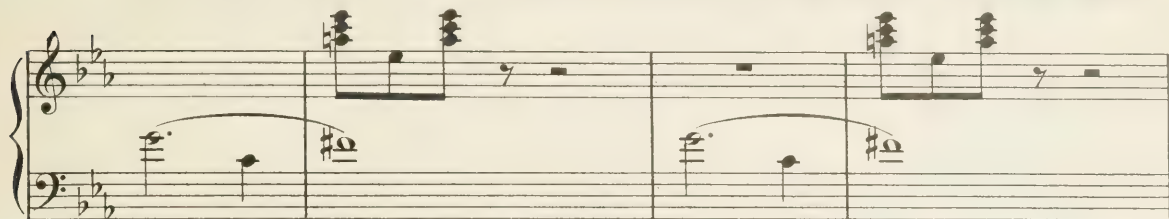
Allegro. O'DONOVAN. (spoken) "Lord Brian" (BRIAN.) O'Donovan!

The third system begins with a piano introduction in 2/2 time, marked *Allegro.* The key signature changes to three flats (Bb, Eb, Ab), indicating F major or D minor. The piano part features a melody in the right hand and a bass line in the left hand. The vocal line is a spoken line: "O'DONOVAN. (spoken) 'Lord Brian' (BRIAN.) O'Donovan!". The piano part includes a *pp* (pianissimo) marking.

O'CONNOR! O'Reilly! an armed band! What means this rude intrusion?

The fourth system begins with a piano introduction in 2/2 time, marked *Allegro.* The key signature remains three flats (Bb, Eb, Ab). The piano part features a melody in the right hand and a bass line in the left hand. The vocal line is a spoken line: "O'CONNOR! O'Reilly! an armed band! What means this rude intrusion?". The piano part includes a *pp* (pianissimo) marking.

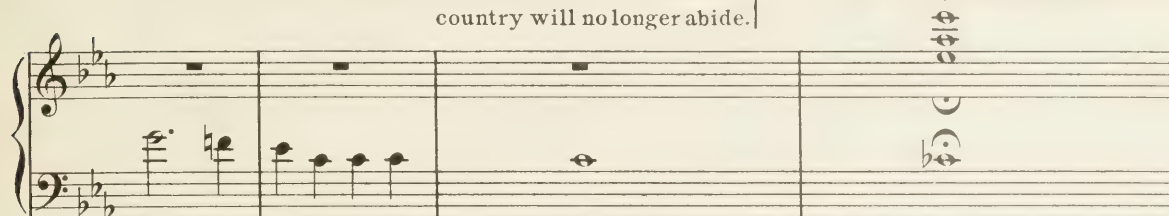
(O'DONOVAN.) We have determined that Ireland shall no longer drift a rudderless ship on



the cruel sea of chance. This we who live for our
country will no longer abide.

(BRIAN.)

We? Are you spokesman for all



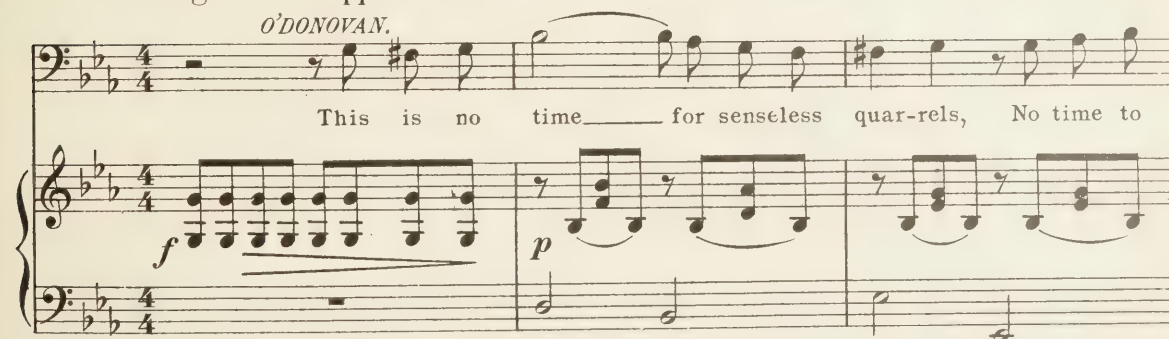
here?

(ALL.) No! (O'CONNOR.) He speaks for himself alone!

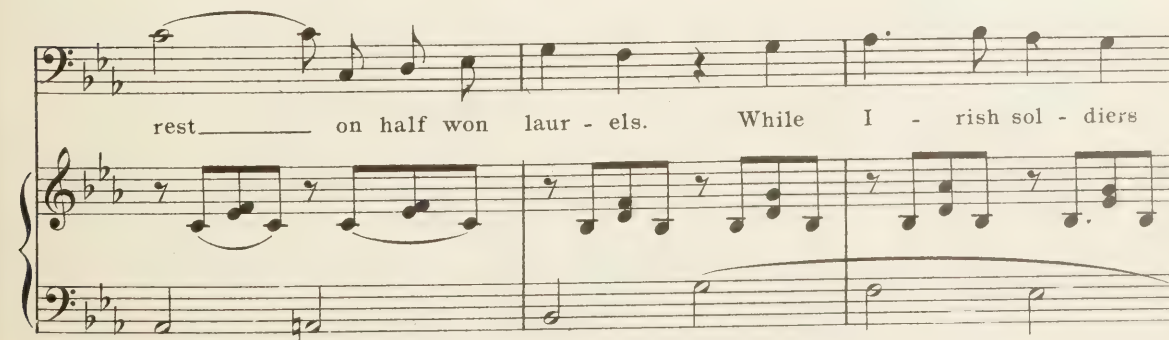


Allegro non troppo.

O'DONOVAN.



This is no time_____ for senseless quarrels, No time to



rest_____ on half won laurels. While I - rish sol - diers

are disband - ing, Troops from Eng - land now are land - ing,

BRIAN.

IRISH CHARACTER AND CHORUS. If this be true,
Troops from Eng - land here are land - ing.
Troops from Eng - land here are land - ing.

I swear to you, The faith - less Brit - tish horde I'll
pp

not forgive, Not one shall live, I swear it by my sword —
rit.

SOP.

ALTO. Great Bri - an, hear, And set El - fri - da free, Drive the

TEN. Great Bri - an, hear, And set El - fri - da free, Drive the

BASS. Great Bri - an, hear, And set El - fri - da free, Drive the

English to the sea. Sound our trum-pets, beat the drums, shout a -

English to the sea. Sound our trum-pets, beat the drums, shout a -

English to the sea. Sound our tru - pets, beat the drums, shout a -

ELFRIDA. /

The blot now cast on Ed-ward's

loud, Great Bri - an comes.

loud, Great Bri - an comes.

loud, Great Bri - an comes.

name, This slur on his re-pute is spo - - - ken, When he

is not by the slan - der to re - fute. — *SOP. ff*

Great Bri - an, *ALTO. ff*

Great Bri - an, *TEN. ff*

Great Bri - an, *BASS. ff*

hear, And set El - fri - da free, Drive the En-glish to the sea.

hear, And set El - fri - da free, Drive the En-glish to the sea.

hear, And set El - fri - da free, Drive the En-glish to the sea.

rall.

Sound our trum-pets, beat the drums, shout a - loud, great Bri - an comes.

Sound our trum-pets, beat the drums, shout a - loud, great Bri - an comes.

Sound our trum-pets, beat the drums, shout a - loud, great Bri - an comes.

rall.

BRIAN

O'DONOVAN. Si-lence! 'Tis I com - mand! —

Bri - an, This is our com - mand. —

Tempo di Marcia.

p

3

1st time.

2nd time. 3

3

3

3

3

3

EGBERT.

Lord Ed-ward greet-ing sends, And

The first system of the musical score for 'Egbert'. It features a vocal line in treble clef and a piano accompaniment in bass clef, both in 4/4 time. The key signature has one flat (B-flat). The lyrics are 'Lord Ed-ward greet-ing sends, And'. The piano part includes several triplet markings (indicated by a '3' over a bracket) in the right hand.

deep-ly does de-plore His ship's un-rea-dy

The second system of the musical score. The vocal line continues with the lyrics 'deep-ly does de-plore His ship's un-rea-dy'. The piano accompaniment continues with triplet markings in the right hand.

state re-quires three days more. With-in that

The third system of the musical score. The vocal line continues with the lyrics 'state re-quires three days more. With-in that'. The piano accompaniment continues with triplet markings in the right hand.

time he will em-bark, Set sail for Eng-lands

The fourth system of the musical score. The vocal line continues with the lyrics 'time he will em-bark, Set sail for Eng-lands'. The piano accompaniment continues with triplet markings in the right hand.

shore. It can-not from your fame de-tract, Your

The fifth system of the musical score. The vocal line continues with the lyrics 'shore. It can-not from your fame de-tract, Your'. The piano accompaniment continues with triplet markings in the right hand.

mer - cy we im - plore. *O'DONOVAN.*

If I pos - sessed Lord Bri - an's

pow'r, Not one day more, No not one hour. _____

No, not one day

IRISH PRINCIPALS AND CHORUS.

No,

No!

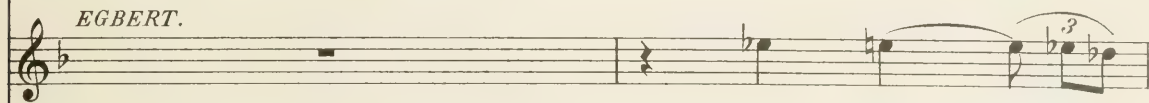
ENGLISH PRINCIPALS AND CHORUS.

Your mer - cy we im -

ELFRIDA.

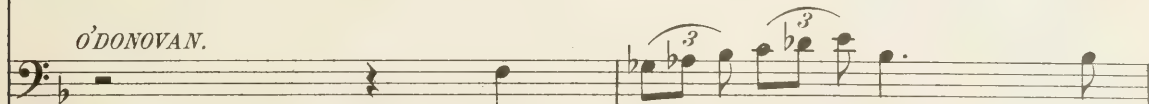


EGBERT.



Be mer - - ci -

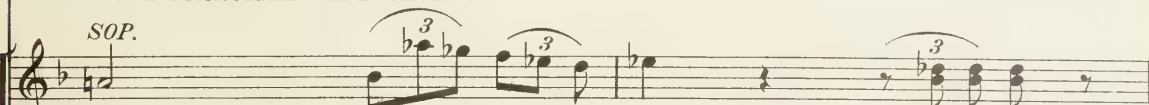
O'DONOVAN.



Be mer - ci - ful no more, Be

IRISH PRINCIPALS AND CHORUS.

SOP.



more,

No, — not one hour,

Not a day,

ALTO.

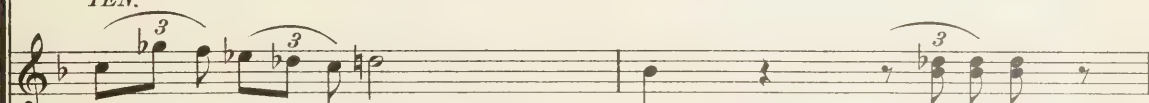


not one hour.

No!

Not a day,

TEN.

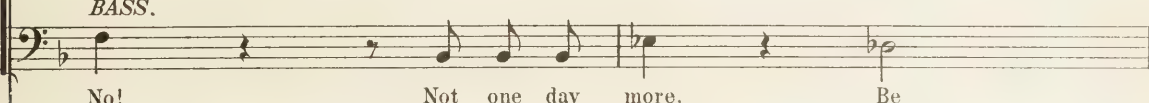


No, not one day more.

No!

Not a day,

BASS.



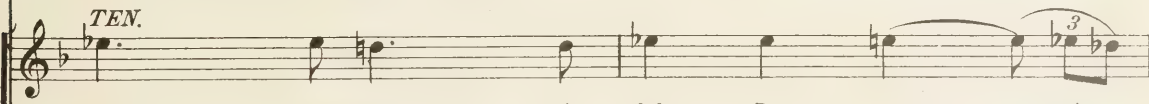
No!

Not one day more,

Be

ENGLISH PRINCIPALS AND CHORUS.

TEN.



plore,

Be mer - - ei - ful,

Be mer - - ci -

BASS.



cresc.



(To Brian.)

Ah! _____

ful, we im - plore, we im - plore.
mer - ci - ful no more, Be mer - ci - ful no more, no more.

SOP. Not an hour, Not a day, Not an hour, Not a day, No!

ALTO. Not an hour, Not a day, Not an hour, Not a day, No!

TEN. Not an hour, Not a day, Not an hour, Not a day, No!

BASS. mer - ci - ful no more, no more.

TEN. ful, we im - plore, we im - plore.

BASS.

Piano accompaniment with triplets and arpeggiated chords.

Agitato.
ELFRIDA.

113

Do not from me cold-ly turn, Hear my ap - peal, Nay, do not frown, Nor

The first system of the musical score for 'Agitato. ELFRIDA.' features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The piano accompaniment consists of two staves, treble and bass, with a key signature of three flats. The lyrics are: 'Do not from me cold-ly turn, Hear my ap - peal, Nay, do not frown, Nor'.

look so stern. Nought I con - ceal. To please El - fri - - da let

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The lyrics are: 'look so stern. Nought I con - ceal. To please El - fri - - da let'.

"Yes," be your re - ply, — Then you may ask what e'er you will, I'll

The third system of the musical score. The vocal line and piano accompaniment continue. The lyrics are: '"Yes," be your re - ply, — Then you may ask what e'er you will, I'll'.

not de - ny.

O'HARA.

Shure Oireland's in dan - ger, He's going to say "yes,"

The fourth system of the musical score. The vocal line and piano accompaniment continue. The lyrics are: 'not de - ny.' followed by a new section for 'O'HARA.' with the lyrics 'Shure Oireland's in dan - ger, He's going to say "yes,"'. The piano accompaniment includes triplets and a 'pp' (pianissimo) marking.

O'HARA.

Div-il a sound, There's some-thin' a-miss. IRISH CHORUS

E -

F -

E -

Allegro.

ri - na, E - ri - na, E - ri - na, the heart of our

ri - na, E - ri - na, E - ri - na, the heart of our

ri - na, E - ri - na, E - ri - na, the heart of our

f *cresc.* *ff*

Em - e - rald Isle, More wel - come than sun - shine to us is your smile. E -

Em - e - rald Isle, More wel - come than sun - shine to us is your smile. E -

Em - e - rald Isle, More wel - come than sun - shine to us is your smile. E -

ri-na with thee rests ould Ire-land's true fate, For lost to us all is our

ri-na with thee rests ould Ire-land's true fate, For lost to us all is our

ri-na with thee rests ould Ire-land's true fate, For lost to us all is our

ERINA.
un poco meno mosso

With - in your

Bri-an the Great.

Bri-an the Great.

Bri-an the Great.

p

pp

heart en - shrined, Lies your peo - ple and your land,

— None here so well di - vined, None so well could

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a whole rest, followed by the lyrics "None here so well di - vined, None so well could". The piano accompaniment consists of a bass line with chords and a treble line with chords, both featuring long, sweeping melodic lines.

un - der - stand As the I - - - rish girl who loves you

The second system of the musical score. The vocal line continues with the lyrics "un - der - stand As the I - - - rish girl who loves you". The piano accompaniment continues with similar melodic and harmonic patterns.

— The tempt - a - - - tion that you feel, But she knows you'll

The third system of the musical score. The vocal line continues with the lyrics "— The tempt - a - - - tion that you feel, But she knows you'll". The piano accompaniment continues with similar melodic and harmonic patterns.

cast it from you, for your heart is true as steel,

The fourth system of the musical score. The vocal line continues with the lyrics "cast it from you, for your heart is true as steel,". The piano accompaniment continues with similar melodic and harmonic patterns.

ELFRIDA.

It is but

ERINA.

As true _____ as steel. _____

*IRISH CHORUS.**SOP.**ALTO.*

For his heart is true as steel. _____

TEN.

For his heart is true as steel. _____

BASS.

For his heart is true as steel. _____

*ENGLISH CHORUS.**TEN.**BASS.* It is but

f *p*

ELFRIDA.

three days more.

Your mer - cy we im - plore.

ERINA.

Your trust they'll a - buse,

Your_

O'CONNOR.

Your trust they'll a - buse.

O'REILLY.

Your trust they'll a - buse.

O'DONOVAN.

Your trust they'll a - buse,

Your trust they'll a -

EGBERT.

Your mer - cy we im - plore.

IRISH CHORUS.

Your trust they'll a - buse.

Your_

No!

No!

No!

No!

ENGLISH PRINCIPALS AND CHORUS.

three days more.

Your mer - cy we im - plore.

Grant this boon, don't re - fuse, _____ Grant this

trust they'll a - buse, Bri-an your trust they'll a - buse,

Bri-an your trust they'll a - buse,

Bri-an re - fuse,

buse. Bri-an re - fuse,

Grant this boon, don't re - fuse, Grant this

trust they'll a - buse, Bri - - an! re - fuse,

No! Bri-an, your trust they'll a - buse.

No! Bri-an, their boon re - fuse,

Grant this boon, don't re - fuse, Grant this

rit. *a tempo.*

boon, don't re - fuse. Love! Love! the heart's rich - est

Bri - an, your trust they'll a - buse. Set El -

Bri - an, your trust they'll a - buse. Bri - an, set El - frida free,

Bri - an, re - fuse. Bri - - - an, set El - frida free,

Your trust they'll a - buse. Bri - an, set El - fri - da,

boon, don't re - fuse. Bri - an 'tis but three days

Re - fuse. Bri - an, set El - fri - da

Bri - an, your trust they'll a - buse. Bri - an,

Bri - an, re - fuse. Bri - - - an,

boon, don't re - fuse. 'Tis but three days

rit. *ff a tempo*

8

dow'r, — Love! Love! the soul's fair - est flow'r — Love!

fri - da free, Drive them to — the sea. —

Drive the English to the sea. Sound

Drive the English to the sea. Sound

free, Drive the Eng - lish to — the sea. Sound the

more, Bri - an, 'tis but three days more. Grant

free. Drive the En - glish to — the sea. Beat

set El - fri - da free, Drive — them to — the sea. —

set El-frida free, Drive — the English to the sea. Shout

more, 'Tis but three days more, grant

Love! the world's great - est pow'r is love, sweet love.

Drive the Eng - lish to the sea.

the trumpet, beat the drums, great Bri - - - an comes.

the trumpet, beat the drums, great Bri - - - an comes.

trum - pets, beat — the drums, shout a - loud, great Bri - an comes.

us this boon, Bri - an, don't re - - - fuse.

the drums, great Bri - - an comes.

Shout a - loud, great Bri - - an comes.

a - - loud, great Bri - - an comes.

this boon — don't re - - fuse.

fp

ERINA.

Too long that Eng - lish flag our soil has des - e -

cra - - - ted.

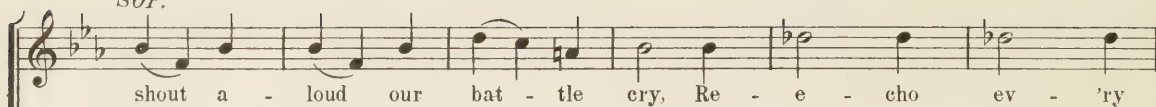
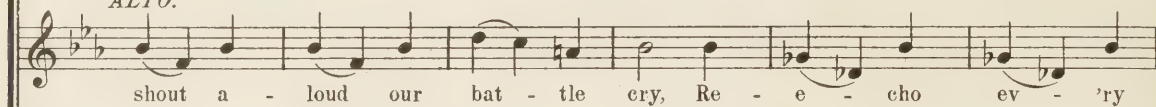
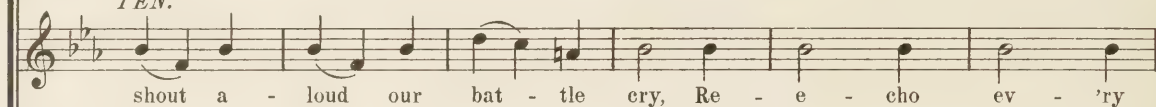
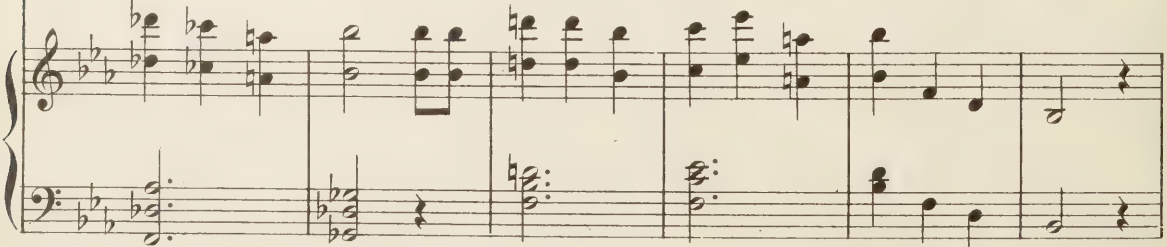
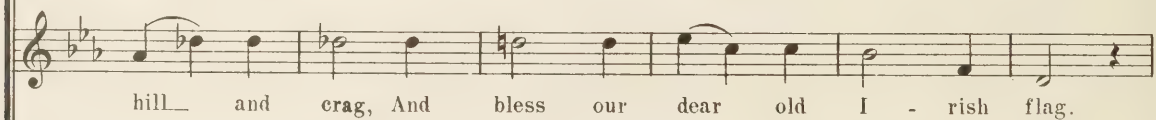
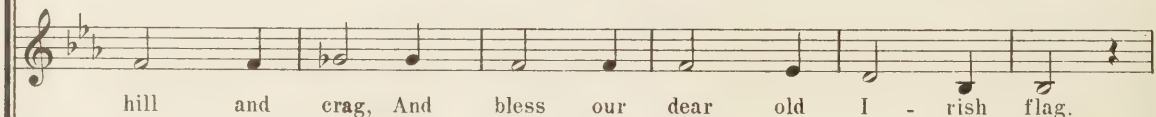
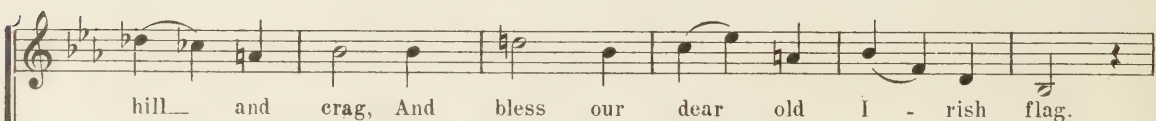
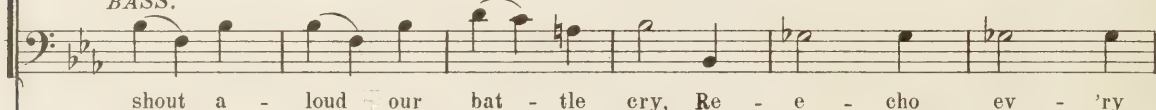
This our I - rish ban-ner, to free - dom con - se -

cra - - - ted.

IRISH PRINCIPALS AND CHORUS. Then raise our ban - ner to the sky, And

Then raise our ban - ner to the sky, And

Then raise our ban - ner to the sky, And

SOP.*ALTO.**TEN.**BASS.*

(Brian takes flag from O'Connor, plants it in the ground and

ff

kneels before it.)

BRIAN.

Andante Maestoso.

p

Oh, flag of old Ire-land, So

pp

dear to my soul, Proud-ly wave o'er us, Free-dom thy goal.

cresc.

Lead on to vic-try, We'll fol-low thy call, Nor rest till in com-bat Our

en-e-mies fall, All tyr - anny shall per - ish, And bond - age shall

cease, When gent - ly wafted sky - ward Thy folds float in

peace. Green badge of E - rin, Long may'st thou

be Stand-ard of lib - er - ty, Flag of the

free!

IRISH PRINCIPALS AND CHORUS.

ERINA AND SOP.

All tyr - an - ny shall per - ish and bond - age shall

All tyr - an - ny shall per - ish and bond - age shall

O'CONNOR AND TEN.

All tyr - an - ny shall per - ish and bond - age shall

O'REILLY AND BASS.

All tyr - an - ny shall per - ish and bond - age shall

ENGLISH CHORUS.

ff

ELFRIDA.

Danger now threatens, the li-on a-wakes. The

O'DONOVAN.

Danger now threatens, the li-on a-wakes. The

EGBERT.

Danger now threatens, the li-on a-wakes. The

cease, When gen - tly wafted sky-ward, Thy folds float in

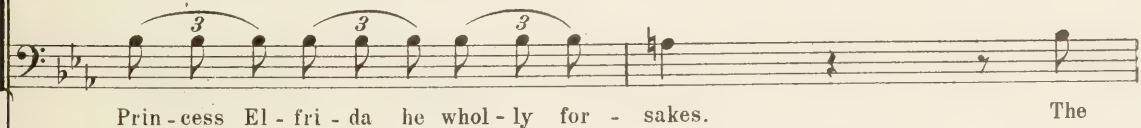
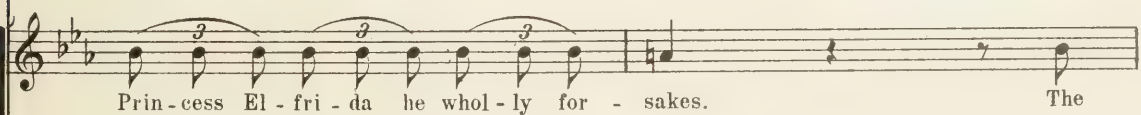
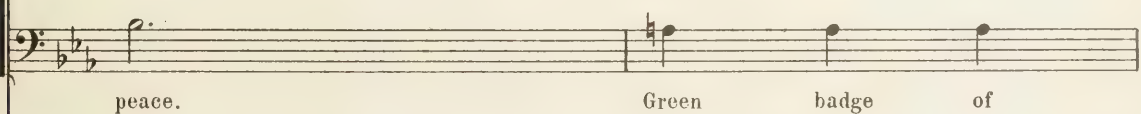
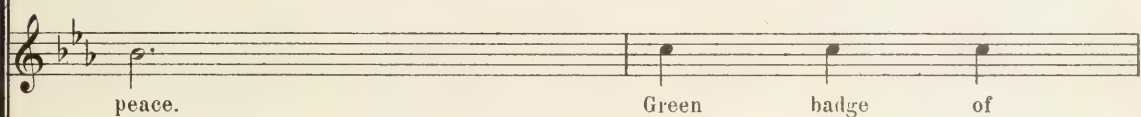
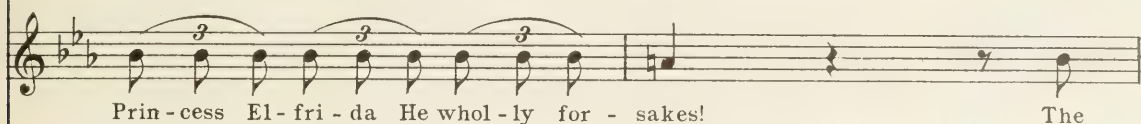
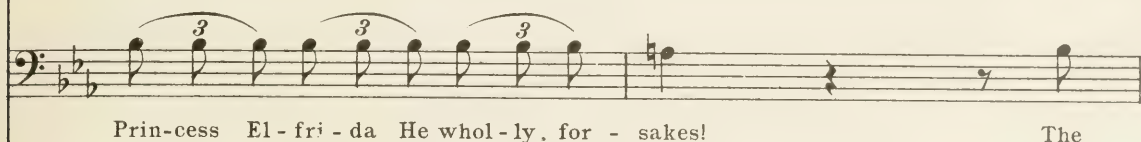
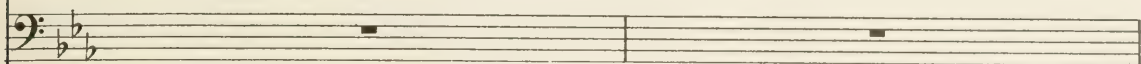
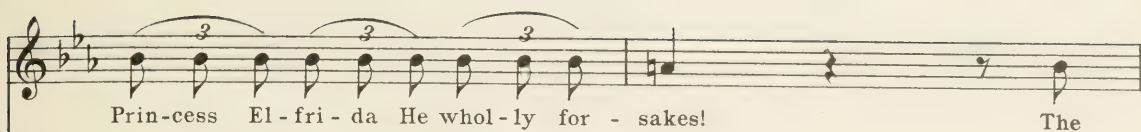
cease, When gen - tly wafted sky-ward, Thy folds float in

cease, When gen - tly wafted sky-ward, Thy folds float in

cease, When gen - tly wafted sky-ward, Thy folds float in

Danger now threatens, the li-on a-wakes. The

Danger now threatens, the li-on a-wakes. The



spell is quite broken, My magic-al art Has

spell is quite broken, Her magic-al art Has

spell is quite broken, Her magic-al art Has

Ire - - - land, Long may'st thou be

Ire - - - land, Long may'st thou be

Ire - - - land, Long may'st thou be

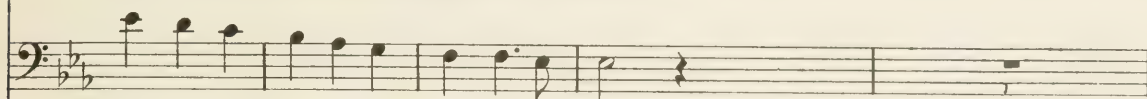
Ire - - - land, Long may'st thou be

spell is quite broken, Her mag-ic-al art Has

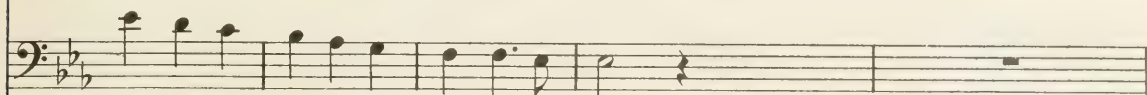
spell is quite broken, Her mag-ic-al art Has



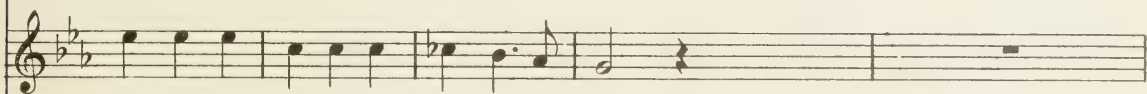
lost all its pow-er, O'er great Brian's heart.



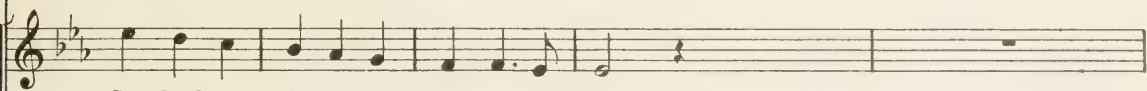
Standard of lib-er-ty, Flag of the free.



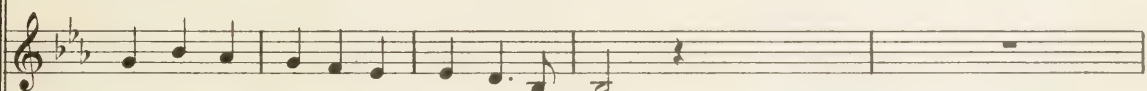
lost all its pow-er, O'er great Brian's heart.



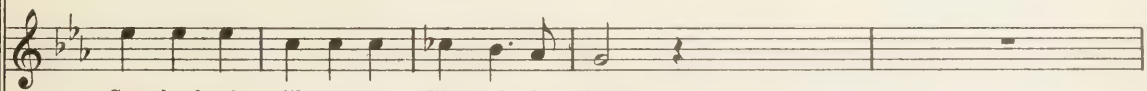
lost all its pow-er, O'er great Brian's heart.



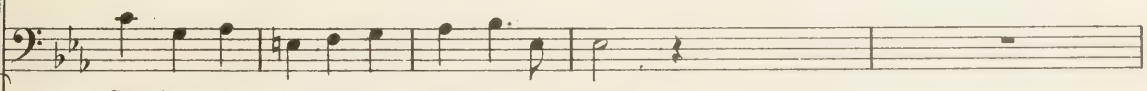
Standard of lib-er-ty, Flag of the free.



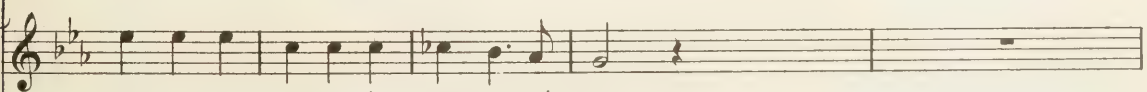
Standard of lib-er-ty, Flag of the free.



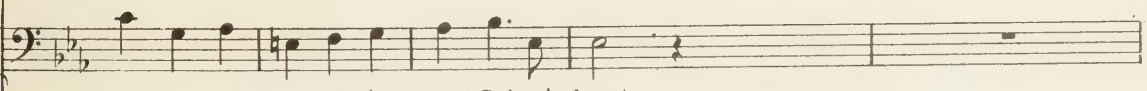
Standard of lib-er-ty, Flag of the free.



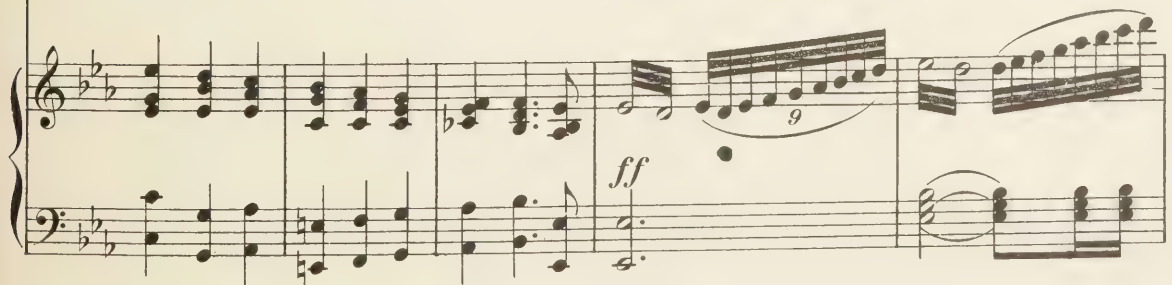
Standard of lib-er-ty, Flag of the free.



lost all its pow-er o'er great Bri-an's heart.



lost all its pow-er o'er great Bri-an's heart.



EGBERT. un poco agitato.

Lord Brian, your answer ere I

go.

BRIAN.

Say to Lord Ed - ward this,

ELFRIDA.

Brian.

Bri - an answers, "No!" To - mor - - - row without

*ELFRIDA.**BRIAN.*

Brian,

fail The Eng - lish must set sail. Your

hos - - - tage I will re - turn ere

EGBERT.

'Tis im - possi - ble to leave so soon.

noon.

Grant us but a brief de - lay.

I have said not an - other

The first system of the musical score is in B-flat major (two flats). It consists of three measures. The vocal line (treble and bass staves) has lyrics. The piano accompaniment (grand staff) features triplet eighth notes in the right hand and chords in the left hand.

day.

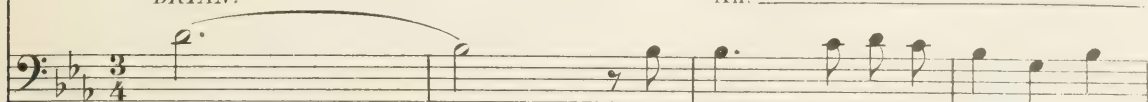
The second system continues the piece. The vocal line has a single note with the lyric "day." The piano accompaniment continues with triplet figures in the right hand and chords in the left hand. A *cresc.* (crescendo) marking appears above the piano part.

Before to-morrow— has told its story, This flag o'er Dublin shall spread its

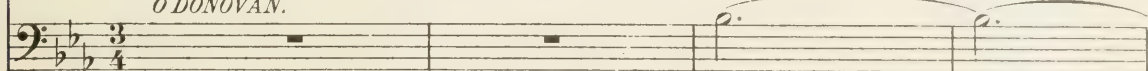
The third system is in 4/4 time. It features a new vocal line with lyrics. The piano accompaniment starts with a piano (*p*) dynamic and includes a *cresc.* marking. The right hand of the piano part has a rhythmic pattern of eighth and sixteenth notes.

ELFRIDA.*BRIAN.*

Ah!



glo - - - ry. All tyr - an-ny shall per-ish, and

O'DONOVAN.

Ah!

EGBERT.

Ah!

ERINA AND SOP.

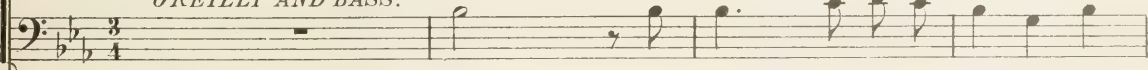
All tyr - an-ny shall per-ish, and



All tyr - an-ny shall per-ish, and

O'CONNOR AND TEN.

All tyr - an-ny shall per-ish, and

O'REILLY AND BASS.

All tyr - an-ny shall per-ish, and

ENGLISH CHORUS.

Ah!



Ah!



Danger now threat-ens, the li-on a - wakes.

bond - age shall cease when gen - tly waft-ed

Danger now threat-ens, the li-on a - wakes.

Danger now threat-ens, the li-on a - wakes.

bond - age shall cease When gen - - tly waft-ed

bond - age shall cease When gen - - tly waft-ed

bond - age shall cease When gen - - tly waft-ed

bond - age shall cease When gen - - tly waft-ed

Dan-ger now threat-ens, the li-on a - wakes.

Dan-ger now threat-ens, the li-on a - wakes.

Princess Elfri-da he wholly for -

sky - ward, thy folds float in peace.

The Princess Elfri-da he wholly for -

The Princess Elfri-da he wholly for -

sky - ward, thy folds float in peace.

sky - ward, thy folds float in peace.

sky - ward, thy folds float in peace.

sky - ward, thy folds float in peace.

The Princess El-fri-da he wholly for -

The Princess El-fri-da he wholly for -

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of a vocal melody and a piano accompaniment. The vocal melody is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are: "sakes, The spell is quite broken, my magical art has Green badge of Ire - - - land long mayst thou". The melody features several triplet figures, indicated by a '3' over the notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

sakes, The spell is quite broken, my magical art has

Green badge of Ire - - - land long mayst thou

sakes, The spell is quite broken, her magical art has

sakes, The spell is quite broken, her magical art has

Green badge of Ire - - - land, long mayst thou

Green badge of Ire - - - land, long mayst thou

Green badge of Ire - - - land, long mayst thou

Green badge of Ire - - - land, long mayst thou

sakes, The spell is quite broken, her magical art has

sakes, The spell is quite broken, her magical art has

rit.

lost all its pow-er, its pow-er, has lost all its pow - er o'er

be, Stand - ard of lib - er - ty,

lost all its pow-er, its pow-er, has lost all its pow - er o'er

lost all its pow-er, its pow-er, has lost all its pow - er o'er

be, Stanl - ard of lib - er - ty,

be, Stand - ard of lib - er - ty,

be, Stand - ard of lib - er - ty,

be, Stand - ard of lib - er - ty,

lost all its pow-er, its pow-er, has lost all its pow - er o'er

lost all its pow-er, its pow-er, has lost all its pow - er o'er

rit.

great Bri - - - an's heart, The li-on, the li-on a - wakes, and
 Flag of the free, Flag of the
 great Bri - - - an's heart, The li-on, the li-on a - wakes, and
 great Bri - - - an's heart, The li-on, the li-on a - wakes, and
 Flag of the free. Flag of the
 Flag of the free. Flag of the
 Flag of the free. Flag of the
 Flag of the free. Flag of the
 great Bri - - - an's heart, The li-on, the li-on a - wakes, And
 great Bri - - - an's heart, The li-on, the li-on a - wakes, And
 O'CONNOR.
 O'REILLY.

Maestoso.

lost is all pow-er o'er great Bri-an's heart.

free. Flag of the free.

lost is all pow-er o'er great Bri-an's heart.

lost is all pow-er o'er great Bri-an's heart.

free. Flag of the free.

free. Flag of the free.

free. Flag of the free.

free. Flag of the free.

lost is all pow-er o'er great Bri-an's heart.

lost is all pow-er o'er great Bri-an's heart.

Maestoso.

END OF ACT I.

Act II.

Nº 1. Introduction. Song and Chorus.

Allegretto non troppo.

ff

1st TEN.

2^d TEN.

1st BASS.

2^d BASS.

Sing a mer-ry rounde - lay; sing hey! sing ho!

Sing a mer-ry rounde - lay; sing hey! sing ho!

p

Sing a mer-ry rounde - lay; sing hey! sing

sing a mer-ry rounde - lay, sing a mer-ry rounde - lay; sing hey! sing ho! sing

Sing a mer - ry round - e -

Sing a mer - ry round - e -

pp

tr

ho! Bacc-hus rules, here's to his sway; sing hey! sing ho!

hey! sing ho! Bacc - hus rules here's to his sway, sing hey, sing ho, sing hey, sing ho!

lay, Sing a mer - ry round - e - lay.

lay, Sing a mer - ry round - e - lay.

tr

ff
 Spur - red Knights and men - at - arms, men - - - at - arms! drink

ff
 Spur - red Knights and men - at - arms, men - - at - arms, drink deep! —

ff
 Spur - red Knights and men - at - arms, drink deep! drink deep! —

ff
 Spur - red Knights and men - at - arms, drink, drink deep! —

pp *f*
 deep! Drink to love and war's a - larms, war's a -

pp
 — Drink to love and war's a - larms, War's a -

pp
 — drink deep! Drink to love and war's a - larms, drink deep! drink

pp
 — Drink to love and war's a - larms, drink! drink!

ff > (They drink.)

larms, drink deep! Drink!

larms, drink deep! Drink!

deep! Drink deep! Drink!

deep! Drink!

f

Here's to the vine that gives good wine, sing hey!

f

Here's to the vine that gives good wine, sing ho! sing hey!

f

Here's to the vine that gives good wine, sing ho, sing hey!

f

Here's to the vine that gives good wine, sing ho, sing hey!

mf

pp

Here's to the vine that gives good wine, sing ho! sing hey! sing ho! sing

Here's to the vine that gives good wine, sing hey! sing ho!

Here's to the vine that gives good wine, sing ho! sing ho! sing

Here's to the vine that gives good wine, sing ho! sing ho! sing

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs, each with a treble and bass line. The lyrics are: 'Here's to the vine that gives good wine, sing ho! sing hey! sing ho! sing'. The piano accompaniment is in the bottom two staves, featuring a rhythmic pattern of eighth and sixteenth notes.

hey! sing ho! a mer-ry rounde - lay, — sing ho! —

sing hey! a mer-ry rounde - lay, — sing ho! —

hey! sing ho! a mer-ry rounde - lay, — sing ho! sing hey! sing

hey! sing ho! a mer-ry rounde - lay, — sing ho! sing hey! sing

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'hey! sing ho! a mer-ry rounde - lay, — sing ho! —'. The vocal parts are arranged in two pairs, each with a treble and bass line. The piano accompaniment is in the bottom two staves, featuring a rhythmic pattern of eighth and sixteenth notes.

— sing hey! a mer - ry round - e - lay, a

— sing hey! a mer - ry round - e - lay, a

ho! sing hey! a mer - ry round - e - lay, a

ho! sing hey! a mer - ry round - e - lay, n

The piano accompaniment consists of two staves (treble and bass clef) with chords and single notes, including a prominent triplet of eighth notes in the right hand.

round - e - lay, a round - e - lay.

round - e - lay, a round - e - lay.

round - e - lay, a round - e - lay.

round - e - lay, a round - e - lay.

The piano accompaniment continues with similar harmonic support, featuring chords and melodic lines in both hands.

b) Solo. "An Englishman's Toast."

Moderato con spirito.

FITZ STEPHEN.

1. An

2. An

English-man loves all good things to eat, His in-te-rior man most
 English-man fights till he wins or dies; But vic-tor or vanquish'd he

kind-ly to treat; He loves a great haunch of beef well roast, but
 lust-i-ly cries; "The bat-tle is o-ver, come hur-ry, my host, I'm

bet - ter than all he loves a good toast.
thirst - ing to give you an English - man's toast."

CHORUS TEN AND BASS.
But bet - ter than all
I'm thirst - ing to give

f

— he loves a good, toast.
you an En - glishman's toast.

f

FITZ.
Here's the best toast; "Fight while you pray; eat and be mer - ry and

p

drink while you may," With a hey down der-ry, down der-ry, down dey!

der - ry down, der - ry down dey! Hey der - ry down, der - ry down

dey! _____

Here's his best toast, "fight while you pray;

The musical score is written for three parts: Bass, Treble, and Piano. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4. The score consists of four systems of music. The first system has lyrics: "drink while you may," With a hey down der-ry, down der-ry, down dey!". The second system has lyrics: "der - ry down, der - ry down dey! Hey der - ry down, der - ry down". The third system has lyrics: "dey! _____". The fourth system has lyrics: "Here's his best toast, 'fight while you pray;". The piano part provides a rhythmic accompaniment throughout.

eat and be mer - ry, and drink while you may. With a hey down der - ry, down

FITZ.
der - ry, down dey! der - ry down, der - ry down dey. Hey derry down, derry, down Down
pause 2d time only.

dey!
dey!
2d time.
ff

No 12. Ensemble. "The open gates."

Un poco Allegro.

ERINA.

The o - pen gates, their ships at sea, but

signs of En - glish treach - er - y, 'Twas well I conquered maid - en fear, for

(She starts to go.)
Bri - an must not ven - ture here.

EGBERT.
Nay, minstrel mine, you must not leave.

FITZ.

To lose thee now would deep - ly grieve!

Stay, min - strel stay! —

EDWARD.

Too quick - ly earth - ly pleasures fleet, we

Here sing thy lay! —

EDWARD.

cannot part with voice so sweet, here thou shalt reign a min-strel king, Thy

on - ly task, for us to sing.

TEN.

Stay, min-strel, stay! — here sing thy

BASS.

lay! — here thou shalt reign a min - strel king, Thy on - ly task for

lay! — here thou shalt reign a min - strel king, Thy on - ly task for

ERINA. (Aside.)

If they my pur - pose
us to sing, then stay min - strel stay!

pp

here de-tect, nor sex, nor youth, will
Stay, min - strel, stay! —

f *p*

they respect. They must not learn.
Stay, minstrel, stay!

fp

I will re - turn. (Commandingly.)

Stay, min-strel,

p

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'I will re - turn. (Commandingly.)'. The middle staff is another vocal line with lyrics 'Stay, min-strel,'. The bottom staff is a piano accompaniment, starting with a forte *f* dynamic and ending with a piano *p* dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

EDWARD.

Thy man - ner

stay, thou goest not a - way!

Detailed description: This system contains the next three staves. The top staff is a vocal line with lyrics 'Thy man - ner'. The middle staff is another vocal line with lyrics 'stay, thou goest not a - way!'. The bottom staff is a piano accompaniment. The key signature remains two flats, and the time signature is 4/4.

strange, this sudden change, thy wish to fly,

Detailed description: This system contains the next three staves. The top staff is a vocal line with lyrics 'strange, this sudden change, thy wish to fly,'. The middle staff is another vocal line. The bottom staff is a piano accompaniment. The key signature remains two flats, and the time signature is 4/4.

makes us re - flect, we do sus - pect thou art a

Detailed description: This system contains the final three staves of music on the page. The top staff is a vocal line with lyrics 'makes us re - flect, we do sus - pect thou art a'. The middle staff is another vocal line. The bottom staff is a piano accompaniment. The key signature remains two flats, and the time signature is 4/4.

ERINA.

a spy!

EGBERT.

a spy!

a spy!

Death to the

FITZ.

a spy!

a spy!

Death to the

EDWARD.

spy!

CHORUS.

A spy!

Death to the

spy!

Death to the spy.

(Aside.)

Oh! why was I a wo - man born? —

spy!

Death to the spy!

spy!

Death to the spy!

Death!

Death to the

pp

ERINA.

This weakness of the heart I scorn. There is one chance still
spy! — death to the spy!

The first system of the musical score for 'ERINA.' It consists of three staves. The top staff is a vocal line in G-flat major (three flats) with a treble clef. It begins with a quarter rest, followed by eighth notes G4, A4, Bb4, and C5, then a half note D5 with a '2' above it, and continues with eighth notes C5, Bb4, A4, and G4. The middle staff is a vocal line in G-flat major with a treble clef, starting with a half note G4, followed by eighth notes A4, Bb4, and C5, then a half rest. The bottom staff is a piano accompaniment in G-flat major with a bass clef, starting with a half note G3, followed by eighth notes A3, Bb3, and C4, then a half rest. The piano part features a continuous eighth-note accompaniment in the left hand.

left to try, and should I fail, I can but die. Ha! ha! ha!
Death — to the spy! —

The second system of the musical score. The vocal line continues with eighth notes G4, A4, Bb4, and C5, then a half note D5, followed by a half rest. The piano part continues with the same eighth-note accompaniment. The system concludes with a repeat sign and a final chord.

ha! ha! ha! ha! ha! ha! ha! ha! ah! — No

The third system of the musical score. The vocal line features a series of eighth notes G4, A4, Bb4, and C5, followed by a half note D5, then a half rest. The piano part continues with the same eighth-note accompaniment. The system concludes with a repeat sign and a final chord.

spy am I; no sol - dier brave, sing tra la, la, la, la, la,

cresc.

la, la, la, la. The thought of death is far too grave, sing

p

tra la, la, la, la, la, la, la, la. Crown me then your minstrel

p

king; Of beau - ty's joys and love I'll sing, But

not one breath of gloomy death, but not a breath of gloomy

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by eighth notes A4, Bb4, A4, G4, F4, E4, and a half note D4. The piano accompaniment (grand staff) features a flowing eighth-note melody in the right hand and a simple bass line in the left hand. The key signature has two flats (B-flat major).

death, Sing tra la, la, la, la, sing

The second system of the musical score. The vocal line continues with a half note D4, followed by a quarter rest, then eighth notes E4, F4, G4, A4, Bb4, and a half note C5. The piano accompaniment continues with a similar eighth-note pattern. The key signature remains B-flat major.

tra la, la, la, la, la, la, la, la! The

pp
The

pp

The third system of the musical score. The vocal line includes a five-measure rest, followed by eighth notes G4, A4, Bb4, A4, G4, F4, E4, and a half note D4. Dynamic markings *f*, *p*, *f*, and *pp* are present. The piano part features a five-measure rest, followed by a piano solo section with a five-measure rest and a final note. The key signature remains B-flat major.

The fourth system of the musical score. The vocal line begins with a half note D4, followed by a quarter rest, then eighth notes E4, F4, G4, A4, Bb4, and a half note C5. The piano accompaniment continues with a similar eighth-note pattern. The key signature remains B-flat major.

min - strel boy loves youth and joy, sing tra la la la la la

min - - strel boy loves youth and

la, la, la, The min - strel boy loves youth and joy, Sing

joy, The min - strel boy loves

cresc.

tra la, la, la, la, la, la, la, la, la, la, la. (Fitz imitating Erina)

youth and joy, loves The

youth loves youth and joy.

youth and joy, youth and joy.

cresc. *ff*

min - strel boy loves youth and joy. I'll wager, sure as I'm a

sin - ner, that boy's no spy, let's go to din - ner.

EDWARD.

Take the min - strel now to the banquet room. If he try to escape,

p

death— be his doom.

ed cresc.

smorz.

pp

No 13. Solo. "A Fool is he"

Allegro Moderato.

O'DONOVAN.

§

1. A

The first system of the musical score for 'A Fool is he'. It features a bass line with a treble clef and a key signature of one sharp (F#), and a piano accompaniment with a grand staff (treble and bass clefs) and the same key signature. The tempo is marked 'Allegro Moderato.' and the composer is 'O'DONOVAN.'. A section marker '§' is placed above the first measure of the bass line. The first measure of the bass line is a whole rest, followed by three more measures of whole rests, and then a final measure with a quarter note G4 and a quarter rest. The piano accompaniment begins with a series of chords and moving lines in both hands.

fool is he who dares to say what fate doth will he
2. None can say what will be - fall, but each man can his

The second system of the musical score. The vocal line (bass clef) continues with the lyrics. The piano accompaniment (grand staff) continues with chords and moving lines. The lyrics are: 'fool is he who dares to say what fate doth will he' on the first line, and '2. None can say what will be - fall, but each man can his' on the second line.

must o - bey; The life that he shall lead on earth was
fate fore - stall, If all his en - er - gies be bent to

The third system of the musical score. The vocal line (bass clef) continues with the lyrics. The piano accompaniment (grand staff) continues with chords and moving lines. The lyrics are: 'must o - bey; The life that he shall lead on earth was' on the first line, and 'fate fore - stall, If all his en - er - gies be bent to' on the second line.

pre - or - dained be - fore his birth. It is our own to fight and
make of fate an in - stru - ment. A fool is he who weakly

pp

win; _____ It is our own to fight and lose; _____
cries, _____ " 'Tis des-ti-ny I thus ful - fil" _____

Be strong in vir - tue, weak in sin _____ fate has no voice; 'tis
'Tis with our-selves the vic-tory lies, _____ 'tis not our fate but

we must choose. Fate rules but fools, _____ not
as we will.

p

men who from all fol-ly have es - caped. _____ These hearts of iron will,

A des - ti - ny ful - fil That they them-selves have shaped, them -

selves have shaped.

Nº 14. Song. "Paddy and his pig."

Moderato.

O'HARA.

1. Paddy had a

2. Paddy was a

The first system of the song features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Moderato.' and the composer is 'O'HARA.' The piano part begins with a fortissimo (*ff*) dynamic, while the vocal part starts with a piano (*p*) dynamic. The system concludes with a repeat sign and a final cadence.

The second system continues the vocal melody and piano accompaniment. The lyrics are: "wondrous pig that gave him good advice, he bought it from the fairies, a single man when first he got this pig. For all the gels in Oireland he". The piano part provides harmonic support with chords and moving lines in both hands.

The third system continues the song. The lyrics are: "good deed was the price. That pig-gy was a wonder, Be-gor-ra, he could did-n't care a fig. At last he met a wid-dy, She smoi'd an' call'd him". The piano part continues with accompaniment, featuring some triplet rhythms in the bass line.

The fourth system concludes the song. The lyrics are: "spake. When-i-ver Pat would blunder the pig began to quake. Pat, An' said, 'Make me your Biddy,' Shure the pig soon set-tled that." The piano part ends with a final chord in the right hand and a sustained note in the left hand.

Allegro.

"Paddy, yer off a-gin, Paddy, look out! Paddy, yer
 "Paddy yer off a-gin, Paddy, look out! Paddy, yer

fp *fp* *fp*

full a-gin; moind phat yer a - bout. Be ac-tin loike a man av sinse, and
 full a-gin; moind phat yer a - bout. Be ac-tin loike a man av sinse, and

let the whus-key be; Shure if ye want to be a pig, live
 from that wid - dy run; There's some ex-cuse for su - i - cide, for

a tempo

in the stye wid me."
 marriage there is none."

rit. *f*

3. Pig-gy was the first to die; Poor Pad-dy grieved an' cried, then he

p

shtar-ted in to dhrink, An' drank un-til he died. He

drank while he was dyin', took his whis-key to the sky; There he saw his pig-gy

fly-in', An' heard the pig-gy cry; Paddy, yer off a-gin,

Allegro.

fp

Paddy, look out! Paddy, yer full a-gin! Moind phat yer a-

fp

bout. Don't thry to in - ter heavin's gate, In - deed they won't be

civil, An' should they shmell the whis-key, Pat, they'd send you to the

rit.

Allegro.

divil._

ff

№ 15. March.

Moderato.

p

p

p

p

ff

ff

Nº 16. Duet. "When e'er you leave."

Andante sostenuto.

Piano introduction in G major, 3/4 time, Andante sostenuto. The music features a flowing melody in the right hand and a supporting bass line in the left hand, marked with a piano (p) dynamic.

ELFRIDA. *pp con molto espress. e sostenuto.*

When-e'er you leave, a - lone I grieve, ah! why a -

Elfrida's vocal entry, marked *pp con molto espress. e sostenuto*. The melody is in the treble clef, and the piano accompaniment is in the bass clef, marked *pp*.

way so soon.

BRIAN.

I have done wrong to stay so

ppp A - way so soon.

Continuation of the duet. Brian's entry is in the bass clef, and Elfrida's response is in the treble clef, marked *ppp*. The piano accompaniment continues in the bass clef.

ELFRIDA.

long. See now 'tis al - most noon. Dear 'Tis al - most noon.

BRIAN.

friend, a lit - - tle long - - er stay. Her smile drives

ELFRIDA.

Ah! Do not leave me yet, I all re - morse a - way. I know not how to say thee

pray, ah, leave me not, I pray.

nay, I can - not say thee nay. Leave her not.

Leave her not.

ELFRIDA.

Come yet a while, up - on me smile, I can - not bid thee go.

BRIAN.

Both heart and mind with thee are blind, thy - self a -

pp Bid thee go.

Dear friend, a lit - tle long - er

lone they know. *pp*

A - lone they know.

rit.

stay. Ah! Do not leave me

Her smile drives all re - morse a - way. — I know not how to

yet, I pray, ah, leave me not, I pray. I

say thee nay! I can - not say thee nay. *pp* I

Go not a - way.

pp pray thee stay, go not a - way.

can - not stay, I must a - way.

pp Go not a - way.

pp *f* *p*

No 17. a) Song and Chorus. "Sheathe the sword."

Allegro.

BRIAN.

First system of the musical score. It features a vocal line for Brian and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "Bri - an! Bri - an! good and true,". The piano accompaniment starts with a rest, followed by a series of eighth and sixteenth notes, and ends with a double bar line. The piano part is marked with a forte (*f*) dynamic.

Second system of the musical score. It continues the vocal line for Brian and the piano accompaniment. The vocal line begins with the lyrics "Bri - an, Bri - an, long life to you!". The piano accompaniment continues with a series of eighth and sixteenth notes, and ends with a double bar line. The piano part is marked with a forte (*ff*) dynamic.

Con spirito.

BRIAN.

1. Let the
2. Let the

f *p*

sword in the scab - bard ring; the helm be laid a -
sword in the scab - bard rust; the shield rot on the

side. Bards of peace not war shall sing, the
wall, ere we fight in a cause un - just, or

gates be opened wide. Hang up the shield,
an - swer a tyrant's call. "Each man for all and

p

lay down the spear; let peace and plen-ty reign. If
all for one," let this our mot-to be. In -

we u-nite in friend-ship here, we have not fought in
jus-tice shall be done to none, in our fra-ter-ni-

vain. Then sheathe the sword, sheathe the sword! One common good,
ty. Then

one brotherhood, u-nite us all! Sheathe the sword,
SOP. Sheathe the sword,
ALTO. Sheathe the sword,
PRINCIPALS AND CHORUS. TEN. Sheathe the sword,
BASS. Sheathe the sword,

rit.

sheathe — the sword! One common good, one brother-hood, good will to

sheathe — the sword! One com-mon good, one broth-er-hood, good will to

sheathe the sword! One com-mon good, one broth-er-hood, good will to

sheathe the sword! One com-mongood, one hroth-er-hood, good will to

rit.

all.

all.

all.

all

ff

Tempo di Valse.

ELFRIDA.

Fill up the

lov-ing cup, fill up, fill to the brim; raise it high, drain it dry, to

un poco rit. *a tempo*

Bri - an, drink to him! Fill up the lov-ing cup, fill up, fill

rit.

to the brim, fill up the lov-ing cup, fill up, fill up!

BRIAN.

fill up the lov-ing cup, fill up, fill up!

SOP.

ALTO. Fill up the lov-ing cup, fill up, fill to the brim; raise it high,

TEN. Fill up the lov-ing cup, fill up, fill to the brim; raise it high,

BASS. Fill up the lov-ing cup, fill up, fill to the brim; raise it high,

ff

drain it dry, to Bri - an, drink to him! Fill up the lov - ing cup,

drain it dry, to Bri - an, drink to him! Fill up the lov - ing cup,

drain it dry, to Bri - an, drink to him! Fill up the lov - ing cup,

fill up, fill to the brim; raise it high, drain it dry, fill up, fill

fill up, fill to the brim; raise it high, drain it dry, fill up, fill

fill up, fill to the brim; raise it high, drain it dry, fill up, fill

ELFRIDA.

Good fellowship, lies in the heart of the

up! Good fellow-ship,

up! Good fellow-ship,

up! Good fellow-ship,

p *ff* *p*

This system contains the first five staves of the musical score. The first staff is a vocal line with lyrics. The next three staves are vocal lines with lyrics and the word 'up!'. The fifth staff is a piano accompaniment line with dynamic markings *p*, *ff*, and *p*.

spark - ling wine. Good fel - low - ship.

Good fel - low - ship

Good fel - low - ship

Good fel - low - ship

Good fel - low - ship

This system contains the next five staves. The first staff is a vocal line with lyrics. The next four staves are vocal lines with lyrics. The fifth staff is a piano accompaniment line.

lies in the heart of the ru - by wine. Ah!

This system contains the final three staves of the musical score. The first staff is a vocal line with lyrics. The next two staves are vocal lines with lyrics. The third staff is a piano accompaniment line.

ELFRIDA. *Meno mosso.*

O'CONNOR.

Good fellowship lies in the heart of the wine. Good fel-lowship

EGBERT.

Good fellowship lies in the heart of the wine. Good fel-lowship

BRIAN.

Good fellow-ship lies in the heart of the wine.

O'DONOVAN.

Good fellow-ship lies in the heart of the wine.

EDWARD.

Good fellow-ship lies in the heart of the wine.

FITZ.

Good fellowship lies in the wine. Good fel-lowship

Good fellowship lies in the wine. Good fel-lowship

lies in the heart of the wine, lies deep

lies in the heart of the wine, lies deep in the

Good fellow-ship lies in the wine, lies in the heart,

Good fellow-ship lies in the wine, lies in the heart,

lies in the heart of the wine, lies deep

lies in the wine, lies deep

pp

pp

pp

pp

pp

pp

pp

cresc. *rit.*

in the heart of the wine. Fill

heart, deep in the heart of the ru - by wine.

lies in the heart, lies in the heart of the wine.

lies in the heart, lies in the heart of the wine.

in the heart of the ru - by wine.

lies deep in the heart of the wine.

rit.

up, fill up the cup, fill to the brim,

Fill up the cup, fill to the brim, fill

Good fellowship, good fellowship lies in the wine, fill up the

Fill up the cup, fill to the brim, fill up, fill up the

Good fel - - - low - - - ship lies in

Good fel - - - low - - - ship lies in

ff

fill to the brim. Fill up, fill up the cup.
 up, fill to the brim. Fill up the
 cup, fill to the brim. Fill up the
 cup, fill to the brim, fill up
 the wine, fill up the cup,
 the wine, fill up the cup,

ELFRIDA.

Then

Fill up the cup to the brim.
 cup, the cup, fill it to the brim.
 cup, fill up, fill to the brim.
 the cup to the brim.
 fill the cup to the brim.
 the cup to the brim. *a tempo.*

p cresc.

you will stay! *BRIAN.*

Lead thou the way.

ELFRIDA.

Fill up the lov-ing cup, fill up, fill to the brim; raise it high,

SOP. Fill up the lov-ing cup, fill up, fill to the brim; raise it high.

ALTO. Fill up the lov-ing cup, fill up, fill to the brim; raise it high.

TEN. Fill up the lov-ing cup, fill up, fill to the brim; raise it high.

BASS. Fill up the lov-ing cup, fill up, fill to the brim; raise it high,

ff

rit. drain it dry, to Bri - an, drink to him! Fill up the lov-ing cup, fill up, fill

a tempo. Fill up, the lov-ing cup, fill up, fill

drain it dry, to Bri - an, drink to him! Fill up, the lov-ing cup, fill up, fill

drain it dry, to Bri - an, drink to him! Fill up, the lov-ing cup, fill up, fill

rit.

Più mosso.

to the brim; raise it high, drain it dry, fill up, fill up.

to the brim; raise it high, drain it dry, fill up, fill up. Raise it high, drain it

to the brim; raise it high, drain it dry, fill up, fill up. Raise it high, drain it

Più mosso.

dry, drink to him, ——— drink ——— drink to him. ———

dry, drink to him, ——— drink ——— drink to him. ———

No 18. Duet. "The Boys and the Girls."

Allegro.

BABY.

1. If all the young gels wuz ducks in a lake, if
 2. If iv'-ry young gel wuz a blackbird or thrush, if

all the young gels wuz ducks in a lake, Shure the divil him-self 'ud turn
 iv'-ry young gel wuz a black-bird or thrush Shure divil a man 'ud be

in - to a drake, if all the young gels wuz ducks in a lake!
 la-vin' the bush, if iv-'ry young gel wus a black-bird or thrush!

O'HARA.
 Oh, if
 Oh, if

all the young min wuz sal - mon and trout, if all the young min wuz
 all the young min lived up in the moon, if all the young min lived

sal - mon and trout, Shure the wim-in thimselves 'ud be hook - in' us out, if
 up in the moon, Shure the girls 'ud shtart in an' build a baloon, if

BABY.
Di-ther - um - doo, —

O'HARA.
Di-ther - um - doo, —

all the young min wuz sal-mon and trout.
all the young min lived up in the moon.

dither-um-doo, — Ri - too-loo - ral loo - ral-lay, — dither - um-doo, —

dither-um-doo, — Ri - too-loo - ral loo - ral-lay, — dither - um-doo, —

Last time.

dither-um-doo, — Ri - too-loo-ral loo - ral-lay.

dither-um-doo, — Ri - too-loo-ral loo - ral-lay.

Nº 19. Finale. "Pride goes before a fall."

Allegro Moderato.

DUGAN.

Pride goes be-fore a tum-ble.

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is common time (C). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a whole rest. The piano accompaniment starts with a forte (f) dynamic, playing eighth-note chords in the right hand and a steady eighth-note bass line in the left hand. A triplet of eighth notes (G4, A4, B4) is marked in the vocal line.

List-en to thim shtumble.

The second system of the musical score. The vocal line continues with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a whole rest. The piano accompaniment continues with the same rhythmic pattern. A triplet of eighth notes (G4, A4, B4) is marked in the vocal line. The system ends with a piano (p) dynamic marking.

Yis, the coast is clear!

The third system of the musical score. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a whole rest. The piano accompaniment continues with the same rhythmic pattern. A triplet of eighth notes (G4, A4, B4) is marked in the vocal line. The system ends with a piano (p) dynamic marking.

(Enter Erina.)
E - rin - a, ye kin en-ter here.

The fourth system of the musical score. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a whole rest. The piano accompaniment continues with the same rhythmic pattern. A triplet of eighth notes (G4, A4, B4) is marked in the vocal line. The system ends with a piano (p) dynamic marking.

ERINA.

Quickly, ere they wake, my place in the dungeon take; I owe my safe-ty to your ready

(Exit Dugan.)

wit. I will re-ward you at a time more fit.

(They laugh outside.)

un poco meno mosso.

When man, expelled from

E - den's bow'rs, a mom - ent ling - ered near the gate, Each scene recalled the

vanished hours, and bade him curse his future state. No grief could sink so

deep as this, to think how all his love has flown, Fleeting as each

rit. love-less kiss, the love that lives is— all— my own. **Tempo di Valse.**

Fill up the

Fill up the

tr. *rit.* **Tempo di Valse.** *p*

lov - ing cup, fill up, fill to the brim; raise it high, drain it dry, to
 lov - ing cup, fill up, fill to the brim; raise it high, drain it dry, to

ERINA.

They come this way!

Bri - an, drink to him. Fill up the lov - ing cup, fill up, fill
 Bri - an, drink to him. Fill up the lov - ing cup, fill up, fill

to the brim; Fill up the lov - ing cup, fill to the brim.
 to the brim; Fill up the lov - ing cup, fill to the brim.

(going— then returns.)

(Enter O'Donovan.) O'DONOVAN.

No, I will stay! The

Più Allegro.

wine to his head hath mounted, the cost he hath not

counted. Brian, for her, his soul would sell, en -

thrall - ed by El - fri - da's spell.

(Enter Brian and Elfrida.)

p *pp*

Andante non troppo.

ELFRIDA.

Though

pp

we must part we part as friends, that is all we now can

be. Give me, some to - ken may re - call the

ERINA.

Beware!

hap-py hours spent with thee.

BRIAN

Fair la-dy, all I have is

O'DONOVAN.

Take care!

Brian, thou wilt rue this

thine. _____ What-e'er you ask I will ac - cord. _____

within her hands he is but clay.

The first system of the musical score consists of three staves. The top two staves are vocal staves in G major (one sharp) and 4/4 time. The bottom staff is a piano accompaniment in G major. The lyrics are: "Brian, thou wilt rue this" (top staff), "thine. _____ What-e'er you ask I will ac - cord. _____" (top staff), and "within her hands he is but clay." (bottom staff). The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some triplets and slurs.

day. _____ He'll not re - fuse!

Thou'lt not refuse.

Ask what you will I'll not re - fuse, _____ except my honor and my

He'll not refuse!

The second system of the musical score continues the vocal and piano parts. The top two staves are vocal staves, and the bottom staff is the piano accompaniment. The lyrics are: "day. _____ He'll not re - fuse!" (top staff), "Thou'lt not refuse." (top staff), "Ask what you will I'll not re - fuse, _____ except my honor and my" (bottom staff), and "He'll not refuse!" (bottom staff). The piano accompaniment continues with a similar melodic and harmonic structure, including triplets and slurs.

What-e'er she asks he will ac - cord, _____ what

What-e'er I ask he will ac - cord. _____

sword. _____ What'e'er you ask I

What-e'er she asks he will ac -

p

e'er - - - she asks, ex - cept his

What-e'er I ask he will ac - cord, ex-cept his honor, except his

will ac-cord, except my honor and my sword, ex -

cord, _____ ex - cept, ex - cept his

rit. *a tempo*

hon - - or and his sword.

honor, except his hon - or and his sword.

cept — my hon-or and my sword. What

hon - - or and his sword.

rit. *a tempo* *p*

Nay,

say you to this chain? we may not fur - ther lin - ger.

cost - ly gifts were vain, the ring — up-on thy

'Tis Ire-land's ring!

fin - ger. That ring.

Nay! Nay— that is not

'Tis all I ask; 'tis all I'll

mine.

He will de-cline.

False— is the rose.

take. Oh, give it me for friendship's sake!

The dan - ger

To give the ring will

Ha, ha, ha, ha, ha, ha! Give me the ring.

Ha, ha, ha, ha! Ask anything except the ring. ha ha!

grows; the dan - ger

ru - - in bring!

Ha ha ha ha! No o - ther thing!

Ha ha ha ha! I pri - thee now re -

grows; false is the rose.

ff *pp*

No

frain, see, thou shalt have this chain, yes, thou shalt have this

gold will I take from thy hand; come give to me that chain.

band; give me that ir - on band!

I can - not give the

To yield will ru - in bring.

To please me give the ring.

ring, I can - not give the ring.

He yet will give the ring.

I ask thee once a-gain.

Must I plead in vain? Not thine?

It is not mine to give. The

p

The ring be-longs to Ire - land!

The ring be-longs to Ire - land!

ring be-longs to Ire - land!

The ring be-longs to Ire - land!

(To O'Donovan.)

Patience yet awhile, I'll the

(To Elfrida.)

Thou hast done thy best; he hath withstood the test.

p

ring from him beguile. Brian, Bri-an, Bri - - - an!

Let me see that wondrous charm that makes of thee a king.— Fear

pp

pp
 not, the rose would not harm, the shamrock on thy ring fear
rit.

The first system of the musical score. It includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a piano (*pp*) dynamic and ends with a *rit.* (ritardando) marking. The piano part features a series of chords and arpeggiated figures.

un poco meno mosso.
 The harp that once through Ta-ra's halls the
 not, fear not!

The second system of the musical score. It continues the vocal line with lyrics and the piano accompaniment. The tempo marking *un poco meno mosso.* is present. The vocal line includes the lyrics "The harp that once through Ta-ra's halls the" and "not, fear not!". The piano part continues with similar harmonic textures, including a *ff* (fortissimo) dynamic marking.

soul of mu - sic shed, Now hangs as mute on

E-rina!

Erina! 'Tis E-rina's voice re-echoing in my heart! —

E-rina! E-rin-a!

The first system of the musical score. It includes a vocal line with lyrics, a piano accompaniment, and a solo vocal line. The piano part features a triplet in the right hand and a sustained chord in the left hand.

Ta - - - ra's walls as if that soul were

He hath made his choice. He hath made his choice. Here is the ring de -

'Tis E-rin-a's voice re - ech-o-ing in my

He

The second system of the musical score. It continues the vocal and piano parts. The piano part features a triplet in the right hand and a sustained chord in the left hand. The vocal line includes the lyrics 'He hath made his choice. Here is the ring de -' and 'He'.

fled: So sleeps the pride of — for — mer days, so
 part, depart. Man, why dost thou pause?
 heart. Too life-like doth it seem; This
 hath betrayed our cause, he hath betrayed our cause!

glo - - ry's thrill is o'er, And
 Man, why dost thou pause? Would'st thou lose
 can - - not be a dream, this
 He hath betrayed our cause.

hearts that once beat high for pride, now
 love, would'st thou lose pow'r would'st thou lose all?
 can - not, this can - not be a dream, too
 I will not, I can-not do this thing. I can-not do this thing. No,

feel that pulse no more. no
 By thy faith we stand or fall. To Bri - an then I'll re -
 life-like doth it seem.
 no, I can-not do this thing.

more to chiefs and la - - - dies bright the
 turn the ring. Her
 E - rin - a! 'Tis E-rin - a's voice!
 Yet why should I pause? He hath betray'd our cause. yet why should I pause? He hath betray'd our cause. I
cresc.

harp of Ta - - ra swells, the
 love_ thou't lose, her love thou't lose, so quick - ly, quick - ly choose,
 re - ech-o - ing in my heart, too life-like doth it
 can-not do this thing, I will not do this thing. I can-not take the ring. No! I

chord that breaks a - - lone at night, its
He hath made his choice.
seem. 'tis E - rin - a's voice! This
can-not take the ring, yet he hath betrayed, yet he hath betrayed, be-tray'd our

tale of ru - in tells. Thus
E - rin - a! Then take the ring, de - part, de -
can not be a dream, 'tis E - rin - - - a's
cause. E - rin - a!

free - - - dom now so - sel - - - dom wakes; the
part. take the ring, then
voice re - ech - - - o - ing in my
Should I take the ring, must I take the ring? If I take the ring, no

on - ly throb she gives Is

take the ring, then take the ring, de - part.

heart. This can-not be a dream, ——— too

more shall he com - mand, never more com-mand. The

when some heart in - dig - nant breaks to show that still she

would'st thou lose love, pow'r, lose all? Would'st lose love, lose all? To - gether we stand, we stand, or

life - like doth it seem. 'Tis E-rin - - a's self! No lon - ger do I

ring be - longs to Ire - land, the ring be - longs to Ire - land, to Ire -

Allegro.

lives. Ah!

fall.

dream. E - rin - a!

land.

ff *pp*

Bri - an!

Too late, the mischief's done!

E - rin-al Loved one!

ppp

6

ERINA.
Thy ring!

ELFRIDA.
Let me keep it,

BRIAN.
My ring! My ring! —

fp *p*

I im - plore, till we part on Ire - land's shore.

The ring, I'll ask no

f

ERINA.
The ring, the ring re-store.

more.

TEN.
For Eng - land! For Eng - land For Eng - land and St.

BASS.

George! For Eng - land! For Eng - land! For Eng - land and St.

(Soldiers seize Erina and Brian.)

I have it! not.

This is some devilish plot. The ring! Thou lion's whelp!

George!

pp

ERINA.

Ah! Brian! Ah! Brian!

Cowards! Traitors! You shall rue this day!

SOP. For

ALTO. For

TEN. For

BASS. For

ff

ERINA.

With Bri - an let me

Eng - land! for Eng - land! for Eng - land and St. George!

For

Eng - land! for Eng - land! for Eng - land and St. George!

For

(Erina and soldiers exeunt.)

stay.

Brian!

ELFRIDA.

Take the girl a - way!

Eng - land! for Eng - land! for Eng - land and St. George!

Eng - land! for Eng - land! for Eng - land and St. George!

f *ff*

Un poco meno, ma agitato.

mine the blame!

ELFRIDA.

Place him in a

BRIAN.

Erin - a, my heart's a - flame!

p 3 3 3 3

dungeon deep!

Ir - on chains up -

Thou fiend in hu - man guise!

on him heap.

Rude bar-barian,

Thou em-bo - di-ment of lies!

wild, uncouth, El - fri - da now speaks truth, El - fri - da now speaks

truth, I ne - ver loved thee, ne - ver loved; thou wert, thou wert my

tool. I hate and scorn thee, hate and scorn, thou pur - blind

(Exit)

fool!

A-way to the dun-geon deep.

A-way to the dun-geon deep.

ff

O'HARA.

BRIAN. Pax vo - bis

Oh, Ire - land! My heart will break.

I - ron chains up - on him heap.

I - ron chains up - on him heap.

p *pp*

cum!

BRIAN.

Of trai - tors not the least, you dis -

SOP. pp

ALTO.

Oswald!

TEN. pp

BASS.

O'HARA.

(to Brian, aside)

Pax

vo - bis

cum! Hush - be -

- grace the garb of priest!

- yant thot dhure lies freedom, Oirlands' fate; quick, not a moment to lose or ilse ye'll be too late.

This

No! For my

This is not Os - wald!

This is not Os - wald!

Treach - er - y!

This is not Os - - wald!

Treach - er - y!

is not Os - - wald!

Treach - er - y!

*f**cresc.**ff**p*

O'HARA.

name is Pat O' Ha-ra from the coun - ty Con - ne - mar-a!

Death to him!

Death to him!

"My fiddle's got something to say—Dance ye devils—

Death to him!

Death— to him!

Allegro.

dance!"



END OF ACT II.

Act III.

No 20. Chorus. "Clink, Clank?"

Allegretto.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked *ff* (fortissimo). The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. The voice part enters with a melody of eighth notes. The score is divided into four systems. The first system shows the piano introduction and the voice entry. The second system continues the piano accompaniment. The third system features a piano solo with sixteenth-note runs in the treble. The fourth system introduces the vocal soloists, Soprano (SOP.) and Alto (ALTO.), with lyrics. The piano accompaniment continues throughout. The score concludes with a final piano accompaniment section.

ff

8

8

6 6

6 6

SOP.

CLINK! CLANK! CLINK! CLANK! Mer-ri - ly sing the an-vil's lay. CLINK! CLANK!

ALTO.

p *f*

p *f*

Clink! Clank! Ea-ger-ly hearts de - sire the fray. Riv-et and bolt,

ar-mor and shield, Clink! Clank! Clink! Clank! Arrow and sword

ready to wield, Clink! Clank! Clink! Clank! Hear the clash of

i - ron on steel; Fight - ing blood in our veins we feel. Sharpen the sword!

Straighten the spear! All for love of the shamrock dear!

We'll nev-er be ruled by the land of the rose, while the I - rish shamrock

grows. We'll nev-er be ruled by the land of the rose while the I - rish shamrock grows.

Clink!Clink! Clink! Clank! Mer-ri-ly sing the an-vil's lay, Clink!Clink! Clink! Clank!



Eagerly hearts de-sire the fray. Rivet and bolt, Armor and shield, Clink! Clank!

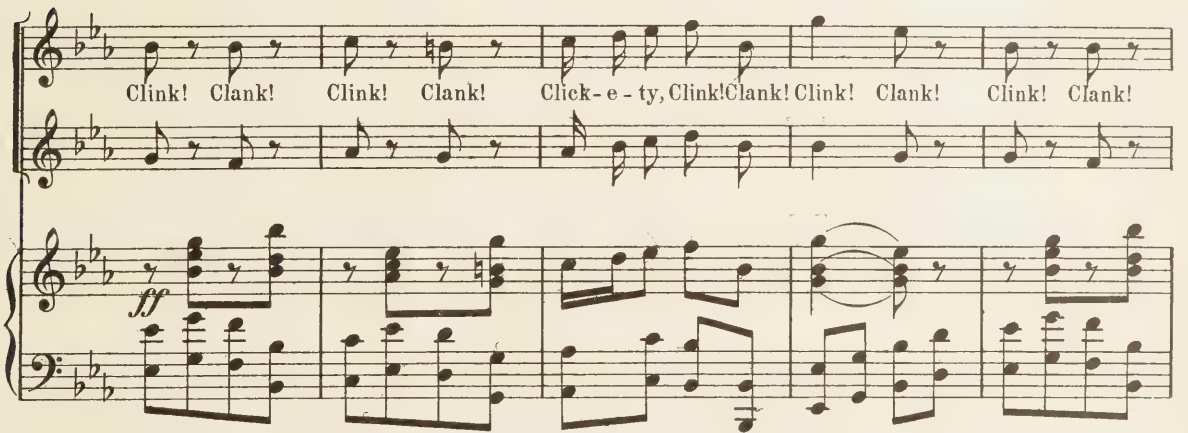
p *cresc.*

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.



Clink! Clank! Clink! Clank! Clink! Clank! Rivet and bolt, Armor and shield,

This system contains the second system of music, continuing the vocal melody and piano accompaniment.



Clink! Clank! Clink! Clank! Click-e-ty, Clink! Clank! Clink! Clank! Clink! Clank!

ff

This system contains the third system of music. The piano accompaniment features a fortissimo (*ff*) dynamic marking.



Clink! Clank! Click-e-ty, Clink! Clank! Clank!

This system contains the fourth system of music, concluding the piece with a final vocal phrase and piano accompaniment.

Nº 21. Melodrama.

"Why this martial array?"
Andante Moderato.

(dialogue.)

pp

The first system of music is in 4/4 time with a key signature of two flats. The vocal line (treble clef) has a single note on a whole rest. The piano accompaniment (grand staff) features a melody in the right hand with a long note and a bass line with triplets.

"The wail of the Banshee."
SOP.

ALTO. Wir - ra, weh!

The second system of music continues the 4/4 time and two-flat key signature. The vocal line (treble clef) has a single note on a whole rest. The piano accompaniment (grand staff) features a melody in the right hand with a long note and a bass line with triplets.

Wir - ra, weh!

Wir - ra, wir- ra, wir- ra, weh!

The third system of music continues the 4/4 time and two-flat key signature. The vocal line (treble clef) has a single note on a whole rest. The piano accompaniment (grand staff) features a melody in the right hand with a long note and a bass line with triplets.

No 22. Solo and Chorus. "Where is thy heart O'Brian the brave?"

Moderato.

("I saw him give it to her.")

The first system of the musical score. It includes two vocal staves (Soprano and Alto) and a piano accompaniment. The tempo is marked 'Moderato.' and the key signature has one sharp (F#). The piano part begins with a piano (*p*) dynamic. The vocal staves have rests, indicating they are silent during this section.

Un poco meno.

O'CONNOR.

Where is thy

SOP.

ALTO. Wir - ra, wir - ra!

Un poco meno.

p

The second system of the musical score. It includes vocal staves for Soprano (SOP.) and Alto (ALTO.) and a piano accompaniment. The tempo is marked 'Un poco meno.' and the key signature has one sharp (F#). The piano part begins with a piano (*p*) dynamic. The vocal staves have notes, indicating they are singing during this section.

heart, Oh, Bri-an the brave, How could'st thou thy du - ty for - get,

The third system of the musical score. It includes vocal staves and a piano accompaniment. The tempo is marked 'Un poco meno.' and the key signature has one sharp (F#). The piano part begins with a piano (*p*) dynamic. The vocal staves have notes, indicating they are singing during this section.

Lost to thy coun-try; To love a weak slave, The

Andante.

star of thy glo - ry is set. There is rust on thy

pp

sword, The souls' gold-en cord Thy falseness hath brok-en, hath

brok-en in twain. Thou canst not re - deem our love, our es -

teem, — For hon - or it - self thou hast slain.

SOP. pp

There is

cresc. *pp*

O'CONNOR.

SOP. There is rust on thy sword, The soul's gold-en cord, Thy falseness hath

rust on thy sword, The soul's gold-en cord, Thy false-ness hath brok-en, hath

ALTO. *pp* Ah! Ah! Ah!

TEN. *pp* Ah! Ah! Ah!

BASS.

brok-en in twain. Thou can'st not re-deem our love, For

brok-en in twain. *f* Thou can'st not re-deem our love, our es-teem, *pp*

Ah! *f* Thou can'st not re-deem our love, our es-teem, *pp*

Ah! *f* Thou can'st not re-deem our love, our es-teem, *pp*

pp

hon-or it - self, For honor it - self, Thou hast slain, for

For hon-or it - self, For hon-or it - self, Thou hast slain, for

For hon-or it - self, For hon-or it - self, For hon - or

For hon-or it - self, For hon-or it - self, For hon - or

cresc. *cresc.* *f*

This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'hon-or it - self, For honor it - self, Thou hast slain, for'. The piano accompaniment features a crescendo and a forte dynamic.

honor it - self Thou hast slain.

hon-or it - self, Thou hast slain.

it - self, Thou hast slain.

it - self, Thou hast slain.

This system continues the hymn with four vocal staves and a piano accompaniment. The vocal parts conclude with the lyrics 'honor it - self Thou hast slain.' and 'it - self, Thou hast slain.' The piano accompaniment provides harmonic support throughout.

Nº23. Melodrama.

Andante.

Who shall
take your
Brian, Brian, who was to have been our King, place? (O'DON) I!

(ALL) You!

I retain this ring. (ALL) No!

Who will follow me?

None?

We the women of
Ireland! fight our way to
Brian's side.

Against the law. It is for Ireland.

St. Patrick will forgive. Yes, forgive and bless. Will the Irishman remain behind? No! Faugh na bealah!

Musical score for the first system, featuring piano accompaniment for the first two phrases. The music is in 2/4 time, with a key signature of one flat (B-flat). The piano part consists of chords and single notes in both hands. The first phrase ends with a *ff* (fortissimo) dynamic and a *più mosso* (faster) tempo marking.

Where is Brian?

With Elfrida!

No! Brian is here

Musical score for the second system, featuring piano accompaniment for the second phrase. The music continues in 2/4 time. The piano part includes a *ff* (fortissimo) dynamic marking. The system concludes with a *dr* (drum) marking and a key signature change to two flats (B-flat and E-flat).

despite the treachery
of foe and friend.

Allegro Moderato. SOP.

Strike the harp, raise the voice, sing the

ALTO.

Strike the harp, raise the voice, sing the

TEN.

Strike the harp, raise the voice, sing the

BASS.

Allegro Moderato.

Musical score for the third system, featuring vocal parts and piano accompaniment. The system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part begins with a *f* (forte) dynamic and includes a *ff* (fortissimo) dynamic marking. The tempo is marked *Allegro Moderato*.

song of great Bri - an. In the hearts of his peo - ple lives

song of great Bri - an. In the hearts of his peo - ple lives

song of great Bri - an. In the hearts of his peo - ple lives

rit.

rit. (dialogue continues)

Bri - an Bo - ru.

Bri - an Bo - ru.

Bri - an Bo - ru.

p

Nº 24. Solo and Chorus. "For Ireland."

Marziale. *BRIAN.* *SOP.* *ALTO.* *TEN.* *BASS.*

For Ire-land! Un -

For Ire - land!

For Ire - land!

Marziale. *f*

sheathe each trusty sword. Old Ireland! Shall know no foreign lord. Then

Dear Ireland!

Dear Ireland!

wield aloft our blades of steel; For freedom fighting die, Till death it-self our lips shall seal Shout

this our battle cry: For Ire-land! for Ire-land! First and last for Ire - land!

Better far seek honored graves than
First and last for Ire - land.

First and last for Ire - land.

ff *p*

live accursed a race of slaves. Better far clasp hands with death, shouting with our dying breath, "For

This system contains the first vocal line and the first piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment consists of chords and single notes.

Ire - land! For Ire - land!" Better fall up-on the field;

For Ire - land! For Ire - land!

For Ire - land! For Ire - land!

This system contains the second vocal line and the second piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The vocal line continues the melody from the first system, with a rest in the middle. The piano accompaniment continues with chords and single notes.

Ir - ish hearts shall nev - er yield; Sol - diers know not how to fly,

This system contains the third vocal line and the third piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The vocal line continues the melody from the second system, with a rest in the middle. The piano accompaniment continues with chords and single notes.

All they know is how to die for Ireland! For Ire-land!

For Ire - land, for Ire -

For Ire - land, for Ire -

The first system of the musical score features a bass line and two treble staves. The bass line begins with a melodic phrase in B-flat major, followed by a rest. The two treble staves contain vocal parts with lyrics. The piano accompaniment consists of chords and single notes in the right hand and a steady eighth-note bass line in the left hand.

ff For Ire-land, for Ire-land, un - sheathe each trust-y sword. Old land!

ff For Ire - land, for Ire - land, un - sheathe each trust-y sword. Old land!

ff For Ire - land, for Ire - land, un - sheathe each trust-y sword. Old

The second system continues the musical score. It features a strong dynamic marking of *ff* (fortissimo). The vocal parts have lyrics. The piano accompaniment includes triplets in the right hand and chords in the left hand.

Ire - land, dear Ireland shall know no foreign lord. Then wield aloft our blades of steel, for

p Ire - land, dear Ire-land, shall know no for-eign lord. Then wield a - loft our

p Ire - land, dear Ire-land, shall know no for-eign lord. Then wield a - loft our

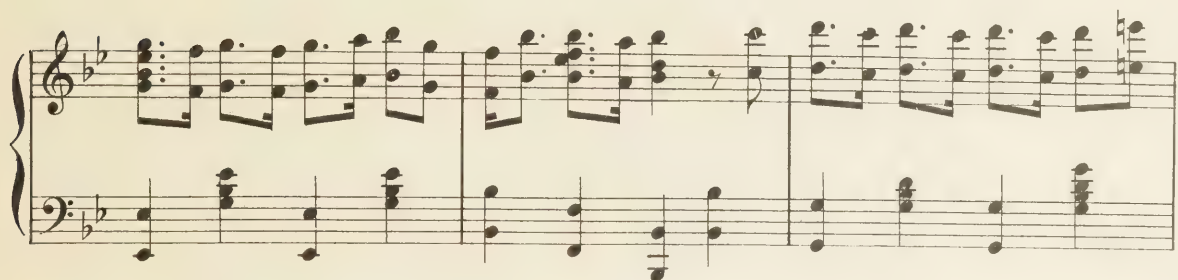
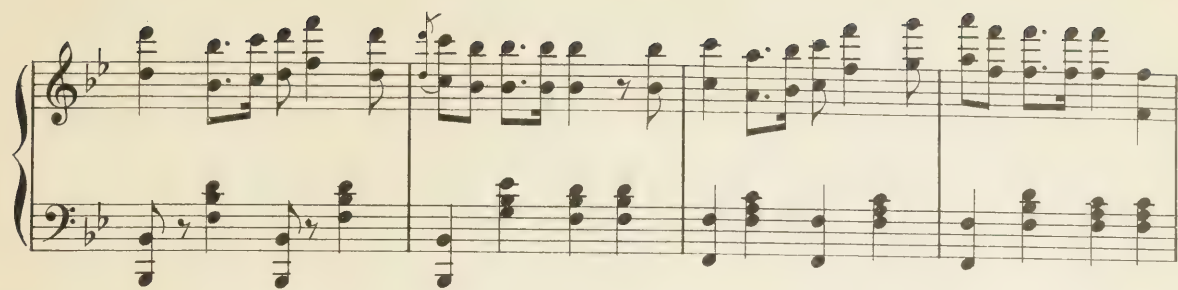
p *cresc.*

The third system continues the musical score. It features a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking. The vocal parts have lyrics. The piano accompaniment includes chords and single notes in the right hand and a steady eighth-note bass line in the left hand.

freedom fighting die; Till death it-self our lips shall seal, Shout this our battle cry, For
 blades of steel, Till death it - self our lips shall seal For
 blades of steel, Till death it - self our lips shall seal For

Ireland! for Ireland! first and last for Ireland! For Ire - land! *3* Ire - land! Shout
 Ireland! for Ireland! first and last for Ireland! For Ire - land! for *3* Ire - land! Shout
 Ireland! for Ireland! first and last for Ireland! For Ire - land! for *3* Ire - land! Shout

this our battle cry. Yes, first and last for Ire - - land!
 this our bat-tle cry. Yes, first and last for Ire - - land!
 this our bat-tle cry. Yes, first and last for Ire - - land!



No 25. Solo. "All hope has flown."

Moderato.

f un poco agitato.

The piano introduction is in 4/4 time, marked Moderato. It features a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature of 4/4. The bass staff also has a key signature of two flats and a common time signature of 4/4. The music begins with a series of chords in the right hand, followed by a more active melody. The left hand provides a steady accompaniment with eighth and sixteenth notes. The piece ends with a final chord in the right hand.

ERINA.

1. All hope has flown, I am a - lone held in capt - ive
2. Love knows not death; 'tis heaven's breath that gives to love its

p

The vocal part is in 4/4 time, marked Moderato. It features a treble staff with a key signature of two flats and a common time signature of 4/4. The piano accompaniment is in 4/4 time, marked Moderato. It features a treble and bass staff with a key signature of two flats and a common time signature of 4/4. The piano part begins with a series of chords in the right hand, followed by a more active melody. The left hand provides a steady accompaniment with eighth and sixteenth notes. The piece ends with a final chord in the right hand.

chains. — My heart doth sigh, for Bri - an cry; Noth - ing
life; — Each ten - der sigh, each love - lit eye, A foe to

The vocal part is in 4/4 time, marked Moderato. It features a treble staff with a key signature of two flats and a common time signature of 4/4. The piano accompaniment is in 4/4 time, marked Moderato. It features a treble and bass staff with a key signature of two flats and a common time signature of 4/4. The piano part begins with a series of chords in the right hand, followed by a more active melody. The left hand provides a steady accompaniment with eighth and sixteenth notes. The piece ends with a final chord in the right hand.

now re - mains But thoughts of him, I
earth - ly strife; With thoughts of love no

love so well, That love for him no words can tell. Ah,
sin can dwell, all e - vil dies be - neath its spell, Love

nought can ease this bit - ter pain, To know we can - not meet a -
is the best this world can give, With - out its light no love can

rit. *tranquillo.*
gain. Ah! love, dear love, Ere on earth we part, Ah,
live.

love dear love — clasp me to thy heart. — It may not be,

I shall not see — thy face a-gain, dear love; —

Nor thy heart greet un-til we meet In that fair land a -

bove, in that fair land a - bove. —

cresc.

D.C. 2^d Verse.

No 26. Quintette. "The Irish Cuckoo."

Allegretto.

BABY, sings 3^d verse.

BABY.

3. He

O'HARA, sings 1st verse.

O'HARA.

1. Have

DUGAN, sings 2^d verse.

DUGAN.

2. There he

The first system of the musical score consists of four staves. The top three staves are for vocal parts: BABY (3^d verse), O'HARA (1st verse), and DUGAN (2^d verse). Each vocal staff begins with a whole rest for the first three measures, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The fourth staff is for the piano accompaniment, starting with a forte (f) dynamic. It features a melody in the right hand and a bass line in the left hand, both in 6/8 time. The key signature has two flats (B-flat and E-flat).

niv - er combs his hair, he's too lazy to stir, is this bird the "I - rish

o - ny av yez heard av thot la - zy bird, thot they call the "I - rish

sits up on high, he's too lazy to fly, is this bird the "I - rish

p

The second system of the musical score continues the vocal and piano parts. The vocal staves contain the lyrics for the first three lines of the song. The piano accompaniment continues with a piano (p) dynamic. The melody in the right hand and the bass line in the left hand are consistent with the first system. The key signature remains two flats (B-flat and E-flat).

BABY.
Cuck - oo." That they call the I - rish Cuck - oo. He's too
Is this bird the I - rish Cuck - oo.

O'HARA.
Cuck - oo?" He in -

DUGAN.
Cuck - oo!" That they call the I - rish Cuck - oo. His
Is this bird the I - rish Cuck - oo.

HERALD.
That they call the I - rish Cuck - oo.
Is this bird the I - rish Cuck - oo.

FITZ.
That they call the I - rish Cuck - oo.
Is this bird the I - rish Cuck - oo.

la - zy to hunt for his food to eat, So he mar - ries a bird that will
hab - its this isle av___ Imer - ald green, He's the la - zi - est bird that___
feathers a mix - ture of___ green an' red, He sits so still ye'd___

bring him meat; he makes his home in an - other birds' nest, his
i - ver wuz seen, fur iv - 'ry task thot cuckoo will shirk, so dom
swear he was dead; if the thafe did'nt steal, he ni-ver would sup, an' he

wife does the work an' he does the rest. A - "bird" is the I - rish
la - zy is he thot his li - ver wont work. A - "bird" is the I - rish
doesn't go to bed for fear of gettin' up. A - "bird" is the I - rish

Cuckoo! Cuck - oo! Cuck - oo! Cuck - oo! Cuck - oo!
Cuckoo!
Cuckoo! Cuck - oo!
Cuck - oo!
Cuck - oo!
Cuck - oo!

cresc.

Cuck - oo! They ne-ver, ne-ver heard of this la-zy, la-zy bird, that they

Cuck - oo! They ne-ver, ne-ver heard of this la-zy, la-zy bird, that they

Cuck - oo! They ne-ver, ne-ver heard of this la-zy, la-zy bird, that they

Cuck - oo! We ne-ver, ne-ver heard of this la-zy, la-zy bird, that they

Cuck - oo! We ne-ver, ne-ver heard of this la-zy, la-zy bird, that they

The first system of the musical score for 'The Irish Cuckoo'. It consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in three pairs: two soprano parts, two alto parts, and two bass parts. The lyrics are: 'Cuck - oo! They ne-ver, ne-ver heard of this la-zy, la-zy bird, that they' for the first three parts, and 'Cuck - oo! We ne-ver, ne-ver heard of this la-zy, la-zy bird, that they' for the last two parts. The piano accompaniment is in the bottom two staves, featuring a simple harmonic accompaniment with a bass line and a treble line.

call the I - rish Cuck - oo.

call the I - rish Cuck - oo.

call the I - rish Cuck - oo.

call the I - rish Cuck - oo.

call the I - rish Cuck - oo.

call the I - rish Cuck - oo.

The second system of the musical score. It continues the vocal parts and piano accompaniment. The lyrics are: 'call the I - rish Cuck - oo.' for all six parts. The piano accompaniment features a more complex melody in the treble staff, with a bass line providing harmonic support. The system ends with a double bar line and a repeat sign.

3^d time.

f

The third system of the musical score. It begins with the instruction '3^d time.' and a forte dynamic marking 'f'. The piano accompaniment features a more complex melody in the treble staff, with a bass line providing harmonic support. The system ends with a double bar line and a repeat sign.

No 27. Finale.

(Outside.)
SOP. pp
ALTO. For
TEN. pp
For
BASS. pp
For

Ire-land, for Ire-land, un-sheathe each trust-y sword!

Ire-land, for Ire-land, un-sheathe each trust-y sword!

Ire-land, for Ire-land, un-sheathe each trust-y sword!

6

sempre p *cresc poco*

For Ire - land, dear Ire-land shall

For Ire - land, dear Ire-land shall

p For Ire - land, dear Ire-land shall

The first system contains three vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The first vocal staff has a melodic line starting on a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The second vocal staff has a similar line. The third vocal staff has a line starting on a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

a poco

know no for - eign lord!

know no for - eign lord!

know no for - eign lord!

The second system contains three vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The first vocal staff has a melodic line starting on a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The second vocal staff has a similar line. The third vocal staff has a line starting on a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The third system contains a piano accompaniment. The piano accompaniment is in G major and 4/4 time. It features a rhythmic pattern of eighth and sixteenth notes.

cresc.

The fourth system contains a piano accompaniment. The piano accompaniment is in G major and 4/4 time. It features a rhythmic pattern of eighth and sixteenth notes.

For

For

For

cresc. poco a poco

Ire-land, dear Ire-land un - sheathe each trust-y sword! Old Ire-land, dear Ire-land, shall

Ire-land, dear Ire-land un - sheathe each trust-y sword! Old Ire-land, dear Ire-land, shall

Ire-land, dear Ire-land un - sheathe each trust-y sword! Old Ire-land, dear Ire-land, shall

(Prin. and Cho, enter.)

know no for-eign lord! Then wield a-loft our blades of steel, for freedom fight-ing die, Till

know no for-eign lord! Then wield a-loft our blades of steel, for freedom fight-ing die, Till

know no for-eign lord! Then wield a-loft our blades of steel, for freedom fight-ing die, Till

ff

death it-self our lips shall seal, shout this our bat-tle cry, for Ire-land, for Ire-land,

death it-self our lips shall seal, shout this our bat-tle cry, for Ire-land, for Ire-land,

death it-self our lips shall seal, shout this our bat-tle cry, for Ire-land, for Ire-land,

death it-self our lips shall seal, shout this our bat-tle cry, for Ire-land, for Ire-land,

ff

rit. *Andante.*
(Dialogue continues.)

first and last for Ire-land, first and last for Ire - land!

first and last for Ire-land, first and last for Ire - land!

first and last for Ire-land, first and last for Ire - land!

first and last for Ire-land, first and last for Ire - land!

rit. *Andante.*
pp

Moderato. CHORUS.

We give to him the ring,
We give to him the ring, Crown Bri - an
We give to him the ring,
We give to him the ring, Crown Bri-an King!

BISHOP. (Baritone.)
Crown Bri - an King. I thus ful - fil the peo-ple's
King! Crown Bri - an King.
Crown Bri - an King! Crown Bri - an King.
Crown Bri - an King.

will, they placed the sham-rock on thy hand. This crown the sign of love di-

vine. Rise Bri - an, King of Ire - land.

(PRIN. AND CHORUS.)

Brian, King of Ire-land. *ff* For

Bri-an, King of Ire-land. *ff* For

Bri-an, King of Ire-land. *ff* For

Bri-an, King of Ire-land. *ff* For

Ire-land, for Ireland, un-sheathe each trust-y sword! Old Ireland, dear Ireland, shall
Ire-land, for Ire-land, un - sheathe each trust-y sword! Old Ire-land, dear Ire-land, shall
Ire-land, for Ire-land, un - sheathe each trust-y sword! Old Ire-land, dear Ire-land, shall

This system contains the first three staves of the musical score. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

know no for-eign lord! Then wield aloft our blades of steel, for freedom fight-ing die. Till
know no for-eign lord! Then wield a - loft our blades of steel till
know no for-eign lord! Then wield a - loft our blades of steel till

This system contains the next three staves. It continues the vocal and piano parts from the first system. The lyrics are: "know no for-eign lord! Then wield aloft our blades of steel, for freedom fight-ing die. Till".

death itself our lips shall seal, shout this our battle cry, "For Ireland, for Ireland,
death it - self our lips shall seal. For Ire-land, for Ire-land,
death it - self our lips shall seal. For Ire-land, for Ire-land,

This system contains the final three staves of the musical score. It continues the vocal and piano parts. The lyrics are: "death itself our lips shall seal, shout this our battle cry, 'For Ireland, for Ireland,'".

ERINA.

first and last for Ireland. "For Ireland! "For Ireland! Shout this our battle cry! Yes,

MONA.

first and last for Ireland. "For Ireland! "For Ireland! Shout this our battle cry! Yes,

BABY.

first and last for Ireland. "For Ireland! "For Ireland! Shout this our battle cry! Yes,

O'CONNOR.

first and last for Ireland. "For Ireland! "For Ireland! Shout this our battle cry! Yes,

BRIAN.

first and last for Ireland. "For Ireland! "For Ireland! Shout this our battle cry! Yes,

O'DON. AND O'REILLY.

first and last for Ire-land. "For Ire-land! "For Ire-land! Shout this our battle cry! Yes,

first and last for Ire-land. "For Ire-land! "For Ire-land! Shout this our battle cry! Yes,

first and last for Ire-land. "For Ire-land! "For Ire-land! Shout this our battle cry! Yes,

first and last for Ire-land. "For Ire-land! "For Ire-land! Shout this our battle cry! Yes,

first and last for Ire - land!

first and last for Ire - land!

first and last for Ire - land!

first and last for Ire - land!

first and last for Ire - land!

first and last for Ire - land!

first and last for Ire - land.

first and last for Ire - land.

first and last for Ire - land.

first and last for Ire - land.

rit.

YASHA BUNCHUK

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